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VOGUE

FASHION FOR EVERY ONE

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50 GREAT LOOKS

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Neal Barr



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ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



For fine stores and details see page 223

Gino Charles

NEW YORK LONDON MONTREAL ZURICH HONG KONG

MARCH 1, 1967

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I. S. V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: One of the most romantic long evening looks in America—George Halley's floating beige silk organza caftan, densely ruched at the cuffs and hem, worn with a gleam of pearls at the ears, and makeup that turns on all the right lights for beige: Venetian Light shimmering on the bone of the brow and highlighting the cheekbone... on the mouth, a gloss of Lemon Silvering over Venetian Coral lipstick. All these, from Elizabeth Arden's glowy new collection of Venetian Sun Tones. Fake-pearl earrings by Stanley Hagler. At Lord & Taylor.

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Vol. 149, No. 5, Whole No. 2175

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

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Priscilla of Boston
drifts down the aisle.
Wedding gown
in a puff of Stoffel voile.
Bridesmaid's gown
in a gently plaided sheer.
Both by

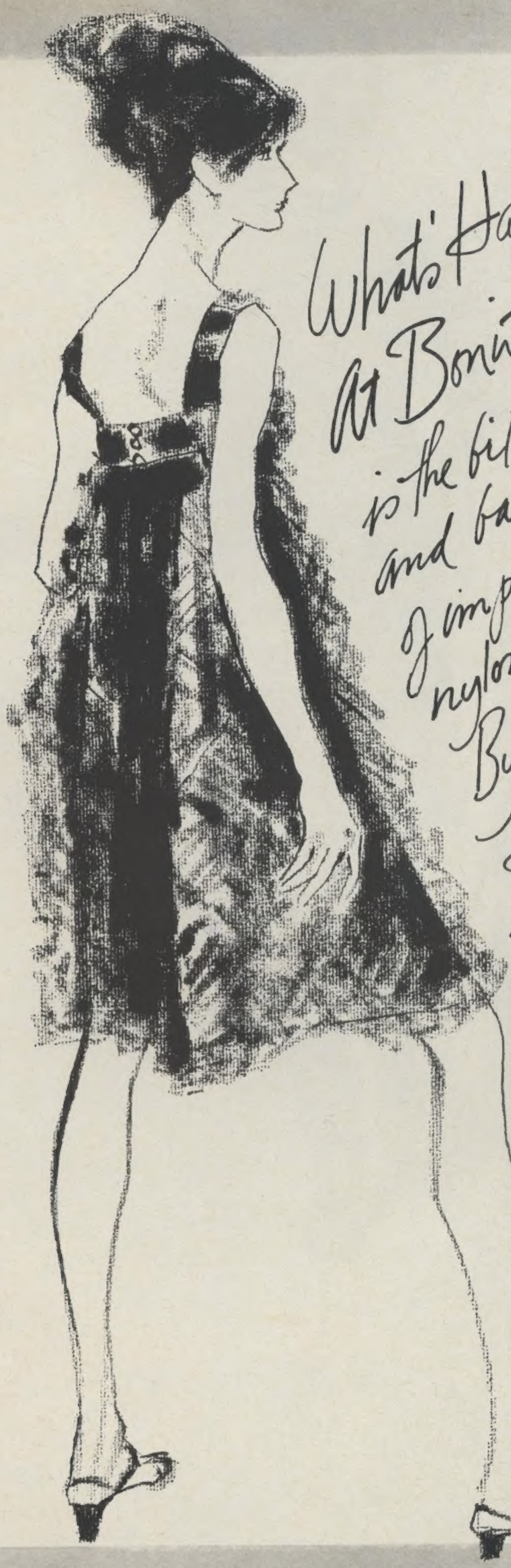
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Creators of the world's most beautiful jewels



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jacket of plaid wool from France over
a mandarin-collared wool crepe dress. Designed
by Monte-Sano & Pruzan exclusively for us

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Go American, Go California.



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Left: Suit of natural color linen-like rayon and flax with knit blend overblouse in wine, blue, or gold, sizes 10-20, about $35.

Right: Arnel® triacetate and linen knit stripe shirt shift dress in natural/navy; brown/white; smashing pink/white, sizes 8-18, about $35.
For the store nearest you, write to Leslie Fay, 1400 Broadway, New York.



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Left: A-shaped skimmer in linen-like rayon and flax. Brown/pale peach; black/bone; green/blue, sizes 8-18, about $26.

Right: Two-piece dress in diamond-patterned acetate double knit, set-in cowl neckline. Green, navy, caribbean blue, sizes 8-18, about $35.
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Go American, Go California.



PRICES SLIGHTLY HIGHER IN THE WEST

Left: Shoulder-bowed free form shift in fluid rayon crepe. Blue, green, black, sizes 8-16, about $26.

Right: Printed acetate knit flows from shirred yoke. To belt or not. Navy/white; black/white; yellow/white; sizes 8-16, about $26.
For the store nearest you, write to Leslie Fay, 1400 Broadway, New York.





America for me! Tiffeau-Busch, Tiffeau-Busch,
Tiffeau-Busch for me. That's how it will be when you see
Jacques Tiffeau's heart-thumping designs in our Green Room Americana Series, Third Floor

GREEN ROOM

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Intimate
Revlon

'Silk of Intimate'
The first full-length fragrance.
Silkens and perfumes your
skin from head to toe.

Cherished as one of the
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Created by Revlon.

This is old Atlanta.

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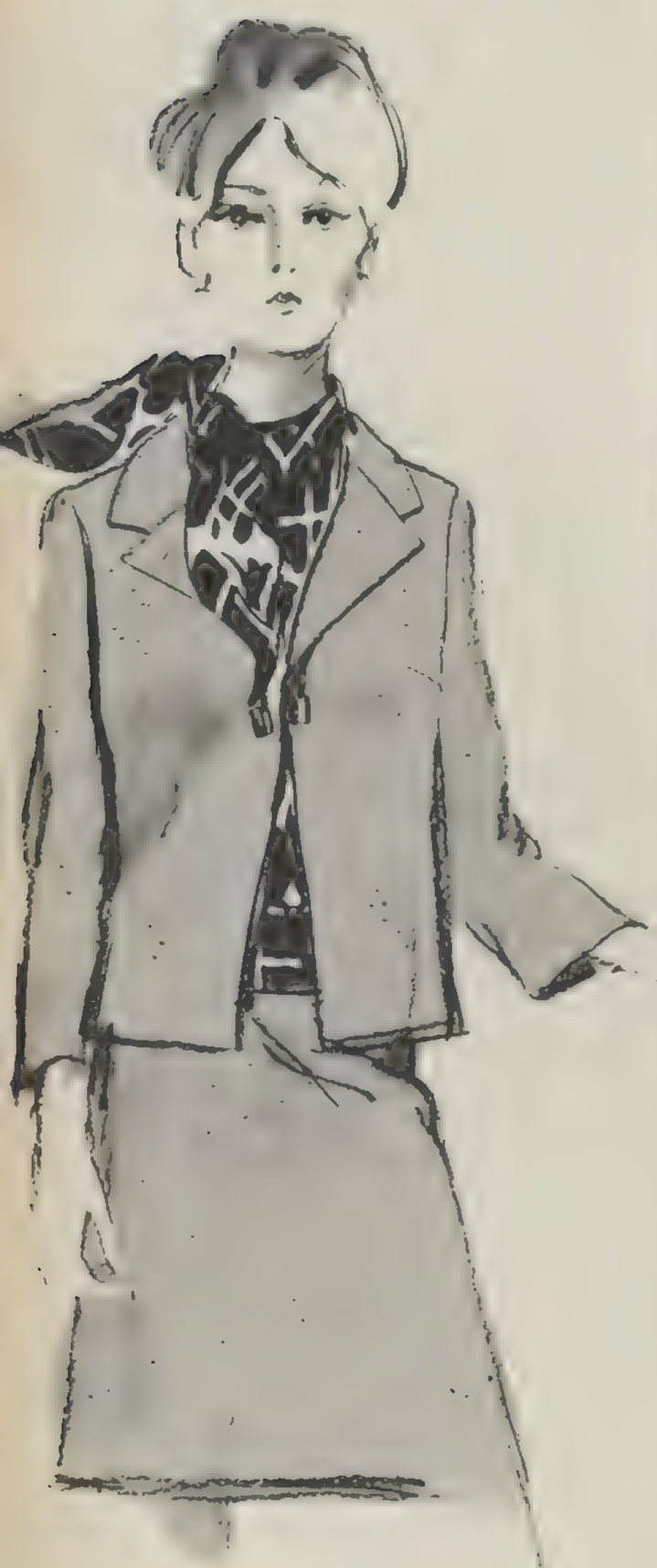

Where Rich's has been in fashion for 100 years.
Rich's is where you'll find Malcolm Starr and almost every other great name in fashion.

The Art of McCarty: The first of a city spring. Silk, saplin-slim and that supple, its blouse a geometry lesson in print. Alabaster or navy suit with green-navy-white acetate blouse: or black with toast-black-white. 8 to 20 sizes. About 75.00

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Miami

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Denver



Justin McCarty

BEAUTY CHECKOUT

March 1

The encouragement diet

"At the diet game," this young woman said bittersweetly, "I am a real pro." We know her history, and that is why we listen with respect to her opinion of an organization called Weight Watchers, Inc. She paid her dues and attended sixteen consecutive weekly meetings of this club, following the while their prescribed recipes and menus. It worked. "Group therapy for compulsive eaters" she described it as. . . . Having to account for yourself apparently counts . . . and you count up the rewards by relinquishing lbs. . . . Not a day passes but what we are reassured of this by news of some new diet method in which frequent visitations to someone with medical credentials figure as a part of the diet. One moderately notorious diet, devised in Italy and practised by a few U.S. doctors, necessarily involves daily visits, since only the man-in-command can give the daily shot it requires. Another celebrated diet, in which a factor in the blood calls for a daily appraisal, also demands an every-day call. . . . Increasingly, supervision and co-dietmanship are holding their own—or better. (Policing was always a technique for coping with obesity. But we speak here of the mere much-to-slightly overweight.) At both Fort Dix and Indiana University, subjects allowed themselves to be arbitrarily broken up into several categories of diets. Some were put on pills, some only on suggested diets, but one group at each institution was assigned to regularly scheduled interviews (at Indiana) and discussion groups (at Fort Dix). When weights were checked in after the allotted period of time, those who had to report for encouragement or mild chastisement turned out to have the most remarkable drop in poundage. . . .

Legs in the pink

A look in London, on the young, pretty legs: stockings in the palest, sheerest pink. "A shade that looks like face powder." Reporter, none other than Audrey Hepburn. . . . Stockings in the U.S. that would seem to have this wanted cast: Christian Dior's Vapeur Pink; Berkshire's Calico Pink; NoMend's Pink Magnolia; Belle-Sharmeer's Pink Gardenia. . . . As for legs that want nothing more than to be beautifully gold, beautifully suntanned, and haven't had their sunlight lately, there is, besides leg makeup (something we predict will see greater and greater use), and sunlamps (for which we predict ditto), this thought: sheerest gold stockings. Why not? We think you'll be in them by summer at the latest. . . .

Hair-care over-there

In European hair salons we've come upon some sharp-eyed special services which make use of technical devices. Milan's famous Vergottinis (who as you know have a no-fooling insistence on making hair as naturally splendid as possible) take a Polaroid photo of each client when she first comes in and whenever she is coiffed. The photographs are kept on file, and there is never any vague guessing about what looked best; the Polaroids can be lined up and studied. . . . In Rome those super-sisters Alba and Francesca (who may not have founded a city but whose hairpiece work has certainly started a cult) use Polaroid, too. For their best-loved "affezionate" clients who are going off travelling they prepare wigs and hairpieces. Clients are spared the strain of trying to get across to unfamiliar hairdressers what the effect should be—in each box with the hairpiece goes a Polaroid photo to show how the whole thing should look. . . . And it's not just the star salons of Europe that find new ways of serving with science. In a city you may never have occasion to visit, polished Oyannax in the Jura mountains where almost all the Made in France sunglasses come from, a jaunty local salon uses a machine called the Capiloscope for hair analysis. Under its microscope goes a strand of the client's hair, which is then analysed for its possible problems. A chart is kept of each client's hair condition, and the right treatment is given. . . . Who said technology was for the boys. . . .



Geminesse, the beauty collection for women who assume cosmetics are created to complete, not compete with their own individuality.

Now there is Geminesse—the new concept of total moisture make-ups, lipsticks and treatments. Discover Geminesse in the finer department store.

GEMINESSE®
MAX FACTOR





what's going on here? something completely Originala !

Originala, Inc., 512 Seventh Avenue, New York

No wonder redheads are supposed to be so temperamental.
No one ever made up to them before.

Clothes, colors, *cosmetics* all *seem* to be for blondes and brunettes. But just you wait (if you can) till your next visit to the cosmetic counter. You'll find Clairol Make-Up for Redheads! Created to give you the ideal, perfect complexion color for redheads.

It's the one complexion color that really makes things happen for redheads. Describe it? Well, how do you describe Devonshire cream or a gardenia petal?

To give you the ideal look, Clairol created nine color-correcting make-up shades. Not to *mask* your own skin tone but to *combine* with it. And your shade will give you The Look. That luscious, flawless creamy face is *yours!*

Remember when you used to be teased about being a redhead? Well now you can forget it.



Clairol® Make-Up for Redheads

P. S. There is Clairol Make-Up for Brunettes, for Brownettes, and for Blondes, too. But that's another look entirely.

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THE STANLEY KORSHAK LOOK

goes everywhere this spring
via our vibrant green plaid coat
over a shaped white wool dress
graphed with colour. $565

Stanley korshak

912 North Michigan Avenue · Chicago







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Pure wool knit. About $60.
Bergdorf Goodman; Montaldo's, all stores; I. Magnin.





FROSTLING FUR HOOD BY GEORGES KAPLAN

Revlon

sets fire to frost... and a new flareup of frostlings light up the scene!

The 'Fiery Frostlings'

6 electric-bright, catch-the-light lipshades (frosteds were never so shockful of color before!)

The end of the plain jane mouth! Pale lips look positively underprivileged, now that 'The Fiery Frostlings' are here. Dazzling the daylights out of a nightimed look. Shining just a sweetly by the light of the silvery noon. (Lips haven't looked this fire-and-icy in more than a decade!)

Silverplum!

Snow Orange!

Glittermelon!



Pinkfoil!

Copperfrost!

Strawberry Ice!



Next to mink, Toronado is the most exciting animal around.

(Who says it's a man's world?)

The nicest thing outside of a mink is the inside of a Toronado. Mark how Toronado doors open wide to let you glide in and out easily, even in the frilliest of frocks. Flat floors, front and rear, let you sit in the center like a lady. Now take the wheel. Toronado's front wheel drive negotiates tight turns, deep snow and rugged terrain effortlessly. And makes pulling into a parking place as easy as pulling on a kid glove. Would you say Toronado is a man's kind of car? Indeed. The kind of a car a man buys for his kind of girl.

OBEY LAWS DRIVE SAFELY

Olds thinks of your safety, too, with the GM-developed energy-absorbing steering column that can compress on severe impact up to 8¼ inches; with four-way hazard warning flasher; outside rearview mirror; dual master cylinder brake system, plus many other safety features—all standard.

Engineered for excitement . . . Toronado-style!

OLDSMOBILE

GM
MARK OF EXCELLENCE

New in the nightlight...
the flirtatious little laces by
BILL BLASS for MAURICE RENTNER
caught in a web of dark over light,
a flurry of flounces, a ripple of ruffles.





photos by Pippin

Neiman-Marcus
Dallas · Houston · Fort Worth



THE MYSTIQUE OF FRAGRANCE

fascinating facts you may not know about perfume

Can perfume affect the way you look? The total impression of a woman is not created through the eyes alone, but through all the *senses*—including the *sense* of smell. The way you *look* to others is definitely affected by the aura with which your fragrance surrounds you. A truly fine perfume magnifies your attraction. So choose only the finest French perfume. Choose Dior.

Why does the same perfume smell differently on different women? Perfumes react to the specific chemistry of your body. So it's impossible to judge a fragrance until you try it on your own skin. Stop at a Dior counter, and spray yourself with either Miss Dior, Diorama, Diorissimo, or Diorling. (Never test more than one perfume at a time. You will not be able to judge the true character of *any* accurately.) You'll surely find one Dior perfume you'll adore. Maybe more.

Why are you sometimes unable to smell your own perfume? After you wear a perfume for some time, you may develop "fragrance fatigue". It's time for a change! If you've been wearing Diorling—switch to Miss Dior, Diorissimo or Diorama. Then, after a month or so, go back to Diorling.

Also, some perfumes have a shorter clinging span than others. All Dior perfumes have remarkable staying power; they cling with charming persistence.

Why should you use "Spray" perfume? Because perfume *sprayed* on is the most effective method of application. It diffuses more finely, mists onto your skin more evenly, completely surrounds you. The spray makes the "dab" passé.

Then, too, perfume in a normal flacon *changes* once it is opened. Not new Dior Spray Perfume! Its ingenious atomizer keeps it airtight. Only Dior gives you up to one full ounce this exclusive spray way that expands every drop of perfume into thousands of tiny droplets. Available in Miss Dior, Diorama, Diorissimo, and Diorling...all by **Christian Dior.**



The Great Look: The Great Leg
in "Alive", the new basic stocking by Hanes.

Sheer. Chic. "Alive". A new
basic stocking with a hug of control.
To hold your legs. Mold your legs.
Slim and trim and never
too tired for one more dance.
Come on. Young up!
Half of you is leg.

Great legs deserve Hanes
others need them.

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BEAUTIFUL WAY TO KILL TIME

When should you start? Tonight.
Massage a small amount into your skin.
And watch it seep in. Ritual Night Treatment
is new. Effective. It doesn't just sit there
doing nothing. It does something for those
little lines under the eyes. Around the mouth.
And it does it without showing.
Good for you. Lucky for your husband.
Why do we call it Ritual?
Because making a ritual of Ritual
helps you look younger as you grow older.
Comforting thought, isn't it?

RITUAL NIGHT TREATMENT



A NEW PREPARATION FROM

Charles of the Ritz



THE VILLAGER®: Portrait of a Lady

THE VILLAGER® moves serenely into warm weather, with the self-possession of the gentlewoman born. Even in its most spirited play clothes, with their vivid lines and breezy quickness, THE VILLAGER retains its gentle dignity. A pleasant attribute, restorative as the first warm touch of air against the cheek.





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PRICES SLIGHTLY HIGHER IN THE WEST

The rainbreaker, a provincial print on vinyl-coated cotton, $16.
Splendid basic slacks, polyester and cotton in any of 13 colors, $14.
Brief, sleeveless, the rib-knit cotton pullover, $7.

Lined voile bathing suit, bravely flowered, with small bra, low-down shorts, $18.
Its beach-cover, zippered and hooded, $16.

The lace-edged skimmer, in sunrise colors, $19.
Rib-knit cotton shift, thinly striped with white on strong colors, $13.

Sunny stormcoat, in a water-repellent sampler print, $30.
Umbrella, $8.
Gallant hip-riding skirt in the same print, $12.
Classic rib-knit poorboy, available in matched solids, $7.

The long-waisted suit in a bonded cotton strawberry print, $30.
Quietly well-bred dress in natural linen, H-seamed, $26.

These and other VILLAGER *clothes available in a variety of exclusive prints and colors. Misses' sizes. All prices are approximate. Shoes by* THE VILLAGER.®

The Villager®

Today Revlon brings you

The most dramatic change in blonding

(since you changed your hair to blonde!)

For the first time: you can get classic, delicate (non-brassy!) blonde shades that really last! With 1 fast, cool shampoo—and no tedious sectioning!

Skeptical? Who can blame you? 'Blondsilk', the first totally new toner—gives you a subtle, inherited kind of blondness. The shades . . . the even-ness you long for. The best coverage of ends you ever saw. Healthy-looking hair you crave (there are special conditioners in it!) All the fabulous shades you'd expect from Revlon, from palest 'White Wine' to 'Wild Honey'. After you pre-lighten, you just shampoo in 'Blondsilk'. NO wishy-washaway shades (colors last and last). NO tiresome sectioning. NO messy mixing. NO waiting (it 'takes' in 10 minutes instead of 30). When will you switch?



New Revlon 'Blondsilk'

The shampoo-in toner that really lasts!

Jordan Marsh Company

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN SALEM, MASSACHUSETTS



Young is the dash of jersey from Jacques Tiffeau for Tiffeau & Busch, 350.00...
In new navy, from the spring collection, Jordan Marsh Designers' Shop, Boston.

1 girl, 5 Firebirds, 7 Weathervanes...

Suit on a fling of pleats, on a fling in Arizona. Not-quite-fitted jacket, its own top. In rayon and acetate, about $46. The tattersall bound in braid (right), a classic Weathervane by Handmacher, in Arnel and cotton that travels beautifully in cool comfort. About $36.

Our economy Firebird. With a regular gas Overhead Cam Six, it's designed for inexpensive fun driving, but offers the same exciting options and interiors as the more exotic ones. And like the rest, available in hardtop coupe or convertible. Pontiac Firebird.

B. ALTMAN & CO., NEW YORK/JOHN WANAMAKER, PHILADELPHIA/RICH'S, ATLANTA/BULLOCK'S, SOUTHERN CALIFORNIA/HALLE BROS., CLEVELAND/FREDERICK & NELSON, SEATTLE/HARZFELD'S, KANSAS CITY



Standout turnout, dress and ascot sheltered by jacket that's lined in a crowd of matching polka dots. This Handmacher Weathervane in rayon and cotton goes its own way with assurance. About $50.

A sophisticated road machine for money you won't feel guilty about. Special suspension, our Overhead Cam Six, and a floor-mounted stick. At home in an Alpine rally or on Fifth Avenue. Pontiac Firebird Sprint.

LORD & TAYLOR, NEW YORK/STEWART DRY GOODS CO., LOUISVILLE/H. S. POGUE CO., CINCINNATI/HUTZLER BROS., BALTIMORE/
GOLDSMITH'S, MEMPHIS/JOSEPH HORNE, PITTSBURGH/STIX, BAER & FULLER, ST. LOUIS/SIBLEY, LINDSAY & CURR, ROCHESTER



the élan and style of the Firebirds and Weathervanes...

Hacking suit, stencil striping in Firebird green and brown, its own white riding blouse. Of Arnel and cotton, about $46. Fashion checkers (right), playing a cowl neck blouse for contrast. More points: nippier jacket, bias detail. Cotton, rayon, silk, about $46.

Sports car looks and personality, with room for family, friends, luggage. Inside story is a big V-8 with common sense. It runs on regular gas. And you can take your pick of options from air conditioning to stereo. Pontiac Firebird 326.

FRANK R. JELLEFF, WASHINGTON D.C. /L. L. BERGER, BUFFALO /H. LIEBES, SAN FRANCISCO /BATTELSTEIN'S, HOUSTON /ADDIS CO., SYRACUSE / MAAS BROS., TAMPA /YOUNG-QUINLAN, MINNEAPOLIS /MARY SACHS, HARRISBURG /MILLER'S, KNOXVILLE

All featured Weathervanes carried by all stores listed. Prices slightly higher in the West.

Cross-checks that go cross country. High fashion performance here: the vest-blouse, small jacket, the snap of black and white. All cotton Weathervane by Handmacher. Cool, crisp, carefree. About $46.

HO means High Output V-8, as you will discover when you slip behind the wheel. And you'll sit pretty in the all-Morrokide interior with your choice of bucket seats or bench. Pontiac Firebird HO.

SHILLITO'S, CINCINNATI/FLAH'S ALBANY, SYRACUSE/REGENSTEINS, ATLANTA/J. L. HUDSON, DETROIT/KAUFMANN'S, PITTSBURGH/
BASKIN'S, CHICAGO/ADAM, MELDRUM & ANDERSON, BUFFALO/MEIER & FRANK, PORTLAND/JOSKE'S, SAN ANTONIO



what a beautiful way to go places.

Greatsuit, a Weathervane by Handmacher. Great look anywhere with a skirt-that-moves, jacket coming in close. Tailored to perfection in smashing textured cotton. About $40.

The automotive *rara avis*, ferocious good looks with V-8 power and handling to match. This is grand touring in the ultimate sense, for people who think getting there is all the fun of it. Pontiac Firebird 400.

FAMOUS-BARR, ST. LOUIS/BURGER-PHILLIPS, BIRMINGHAM/SMARTWEAR-EMMA LANGE, MILWAUKEE/G. FOX & CO., HARTFORD/
GILBERT'S, SOUTH BEND/SMITH & WELTON, NORFOLK/MILLER & RHOADS, RICHMOND/TITCHE-GOETTINGER, DALLAS **FOR OTHER FINE STORES SEE PAGE 44.**

7 Weathervanes by Handmacher:

The savvy suits you see on pages 39 to 43 can be seen at these and other fine stores.

Abingdon, Va. . . . . Maxine's
Akron, Ohio . . . . . M. O'Neil
Alameda, Calif. . . . . Dorothy's
Allentown, Pa. . . . . Emil E. Otto
Amarillo, Texas . . . . . White & Kirk
Baltimore, Md. . . . . The Hecht Co.
Beaumont, Texas . . . . . White House
Bellingham, Washington . . . . . The New Martinson's
Berkeley, Calif. . . . . Sathergate
Boise, Idaho . . . . . Carroll's
Boston, Mass. . . . . C. Crawford Hollidge
Boston, Mass. . . . . R. H. Stearn
Bristol, Tenn. . . . . H. P. King
Burlington, Vt. . . . . Abernethy's
California, all stores . . . . . Harris Co.
Carmel, Calif. . . . . Pernies
Carson City, Nev. . . . . Gold Digger
Cedar Rapids, Iowa . . . . . Craemer's
Charleston, S. C. . . . . Snelgrove's
Charleston, W. Va. . . . . Polan's
Charlotte, N. C. . . . . Purcell's
Columbia, S. C. . . . . James L. Tapp
Corpus Christi, Texas . . . Lichtenstein's
Corsicana, Texas . . . . . J. M. Dyer
Danville, Ill. . . . . Jules Straus
Darien, Conn. . . . . Margo Moore
Davenport, Iowa . . . . . M. L. Parker
Decatur, Ill. . . . . Linn & Scruggs
Denver, Colo. . . . . May D & F
Des Moines, Iowa . . . . . Wolf's
Dubuque, Iowa . . . . . Zucke's
Elgin, Ill. . . . . Joseph Spiess
Elmira, N. Y. . . . . Gaston Coy
El Paso, Texas . . . Popular Dry Goods
Escondido, Calif. . . . The Mercantile
Evansville, Ind. The Wells of Evansville
Fayetteville, S. C. . . . . Capitol
Fresno, Calif. . . . . Harry Coffee
Fresno, Calif. . . . Rodder's Mademoiselle
Glendale, Calif. . . . . H. S. Webb & Co.
Grand Rapids, Michigan . . . . Paul Steketee & Sons
Harrisonburg, Va. . . . . Joseph Ney's
Huntington, West Va. . The Anderson-Newcomb Co.
Indianapolis, Ind. . . . . Wm. H. Block
Jacksonville, Fla. . . . . Levy's
Kalamazoo, Mich. . . . . Style Shop
Kenosha, Wis. . . . . Lepp & Co.
Lancaster, Pa. . . . . Mary Sachs
Lansing, Mich. . . . . Style Shop
Lexington, Ky. . . . . Meyers
Lincoln, Nebr. . . . . Miller & Paine
Macon, Ga. . . . . Goldmans
Madison, Wis. . . . . Olsen & Veerhusen
Medford, Ore. . . . . Burelson's
Miami, Fla. . . . . Hartley's
Midland, Texas . . . . Grammer-Murphey
Mobile, Ala. . . . . Raphael's
Modesto, Calif. . . . . Lee's Apparel
Montclair, N. J. . . . . Helen Bick
New Canaan, Conn. . . . . Bob Sports
New Haven, Conn. . . . . Fred Phipps
New Orleans, La. . . . . D. H. Holmes
Newport News, Va. . . . . Nachman's
Oakland, Calif. . . . . H. C. Capwell
Olympia, Wash. . . . . M. M. Morris
Orlando, Fla. . . . . Ivey's of Orlando
Orlando, Fla. . . . . Gibbs Louis
Phoenix, Ariz. . . . . Diamond's
Pine Bluff, Ark. . . . . Froug
Plainfield, N. J. . . . . Tepper's
Portsmouth, Va. . . . . The Famous
Pottsville, Pa. . . . . Grace Fashions
Renton, Wash. . . . . Queen's Closet
Roanoke, Va. . . . . Lazarus
Sacramento, Calif. . . . Weinstock-Hale
San Francisco, Calif. . . . The Emporium
San Mateo, Calif. . . . . Levy Bros.
Santa Clara, Calif. . . . . Marcus'
Santa Monica, Calif. . . . . Campbells
Santa Rosa, Calif. . . . . Rosenberg's
Savannah, Ga. . . . . Leopold Adler
Seattle, Wash. . . . . The Bon Marche
Spokane, Wash. . . . . The Crescent
Springfield, Ill. . . . . Myers Bros.
St. Joseph, Mo. . . Plymouth Clothing Co.
St. Paul, Minn. . . . . Field-Schlick
Statesboro, Ga. . . . H. Minkovitz & Sons
Toledo, Ohio . . . . . Lamson Bros.
Topeka, Kansas . . . . . The Palace
Tulsa, Okla. . . . . Vandevers
Valdosta, Ga. . . . . C. C. Varnedoe & Co.
Ventura, Calif. . . . . Scott's
Whittier, Calif. . . . . Myers-Whittier
Worcester, Mass. . . . . Richard Healy
Yakima, Wash. . . . . Lou Johnson.

The fashion under the fashion



Chemise en scène, above: the perfect setting for today's short dresses and skirts—a short short chemise, black-dotted white with black lace appliqué, white ribbon beading, and splits on the side. By Saramae, of flocked Dacron and cotton. Chemise with matching bikini panty, $13. At Bonwit Teller; J. W. Robinson.



PENATI

Look—no panels, above: a white panty girdle that accomplishes no-nonsense control without panels, with only one seam—in front—so the line it takes is one of the smoothest ever. By Smoothie, of Du Pont nylon, cotton, and rubber bobbinette, $5. At Franklin Simon; Jordan Marsh, Florida. Lacy white tights by Beautiful Bryans, at Bonwit Teller. Both coiffures by Lupe.

There are two Vogues in March

Coming next:

What to do about FAT plus the COMMON-SENSE DIET

Don't miss Vogue for March 15

Can you recognize fashion when you see it...



or does our name get in the way?

Cutex actually Cutex.
flips for lipstick with a brand new idea...
to feel that it's right thru to your lips.
So now you can wear real lipstick that gives the delicious
and sleekness of gloss. It's the first real invention in lipstick since
well, since someone put it in tubes.
Twelve sheer beauties in marvelous little showstopper cases.
(Peel off our name if you like, we don't mind.)

© 1967 CHESEBROUGH POND'S



Side focus on elegant evenings: mint green toga draped over white silk. From our Tribout Collection

John Wanamaker salutes the Gala Soiree, an Annual Dinner Dance and Ball benefiting the Abington Memorial Hospital on Saturday, March 11th, when a collection of fashions from the Tribout Shop will be formally shown.

John Wanamaker
PHILADELPHIA





ESTÉE LAUDER'S NEWEST WATER-COLOR BEAUTY GIVES YOU A SPRINGTIME GLOW-FOR-ALL-SEASONS

You might call it a miracle. We call it great beauty thinking. With this new Water-Color approach to make-up, Estée Lauder practically puts "Spring" in the palm of your hand. Its precious droplets of light-as-air liquid flow on like artists' water colors to give you—all year long —the glow, the bloom, the young sparkle that happens to every woman, come Spring. Film on a fingertipful of new Tender Make-up Tint and watch your complexion smooth out into clear, flawless serenity. Stroke Liquid Glow Tint on your cheeks and see the sunniness glow up. Brush on Liquid Shadow Tint for the most beautiful wide-open eyes. Estée Lauder designed these soft washes of color for a real-life blend that's natural as sunlight, fresh air and running water. Try this trio of Water-Color tintings for a year-round look of fresh Spring beauty.

Estée Lauder

©1967 ESTÉE LAUDER, INC. PHOTOGRAPH: SKREBNESKI

Abikini



Now you can bend over, and it won't be all over.

Now, no matter how you sit, or how short your skirt, there won't be any fashion gap.

Now there is the bikini with legs.

And some of you may never wear anything else again.

Round-the-Clock.

These Sheer-Hi Panty Hose are the first panty hose that really stay in place. Made of Agilon nylon that clings everywhere it touches. In all the latest fashion colors. In eight sizes that really fit. $3.50 the pair. For store nearest you, write: Round-the-Clock, 5200 Empire State Building, New York 10001. U.S. Industries, Inc., National Mills Division.

Perfectly simple. Perfectly beautiful.



That's how to tell a Carlye

A DIVISION OF LESLIE FAY, INC.

Straight-line shirtdress of 100% silk, sizes 6-16, about $65. For store nearest you write to Carlye, St. Louis 3, Mo.; or 498 Seventh Avenue, New York.

Again...

FLINT

The fabulous hero of adventure

Catalina ...

Action-minded clothes
that know what
they're getting into

AMF...

The sports equipment for "in" fun

Bright star on the horizon is Jean Hale, seen in the 20th Century Fox release, "In Like Flint," produced by Saul David and starring James Coburn as "Derek Flint." Jean portrays Lisa, chief of the "Fabulous Face" beauty spa—a front for a group of glamour types who want to take over the world. Here, Jean succeeds in taking over the fashion swim with a world-shaking low V-neck maillot by Catalina. Her friend is well prepared with a sleek, tight-as-skin AMF-Voit Swimaster wet suit and rugged diving equipment —also seen in the film.

Above: Swimsuit of tucked/solid Du Pont nylon.
Sizes 8 to 16. $22.





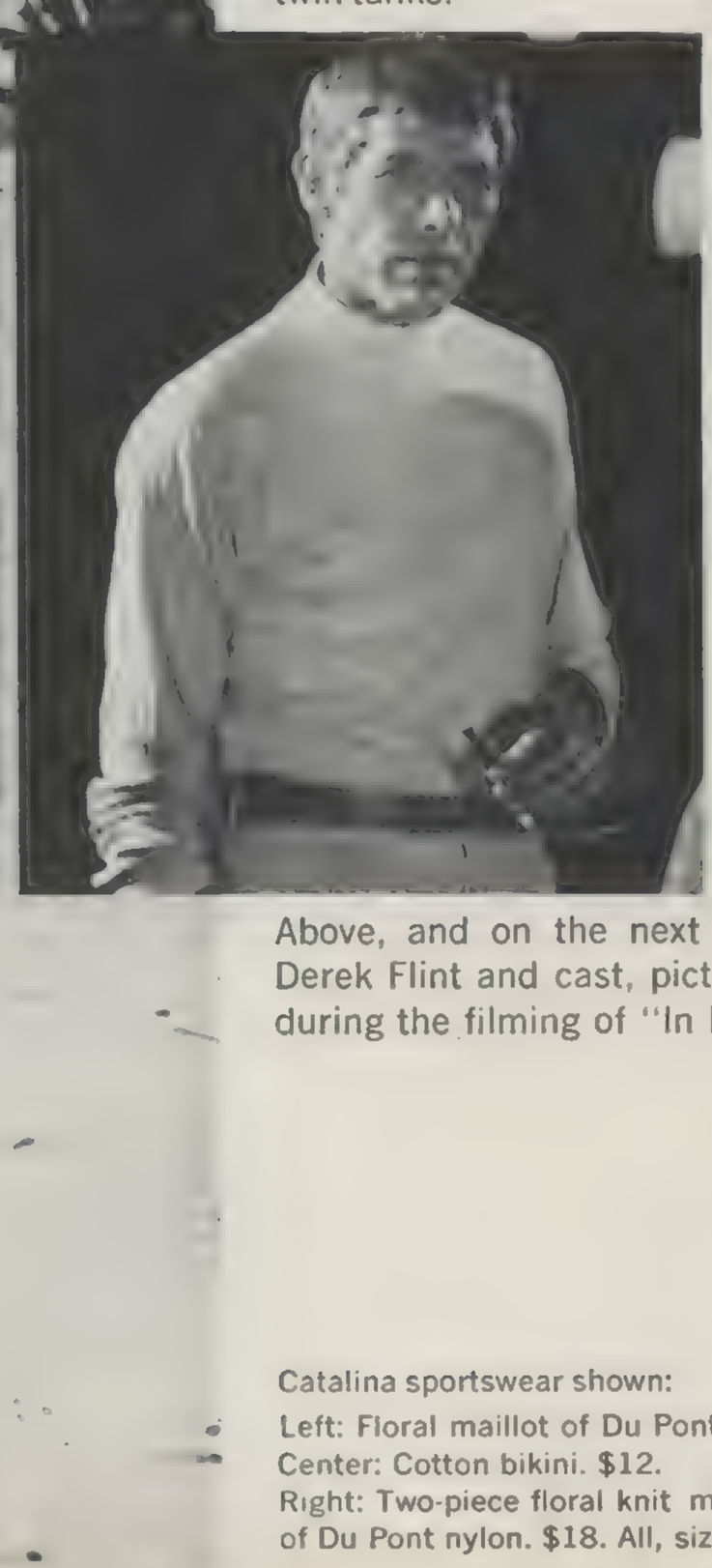
FLINT...

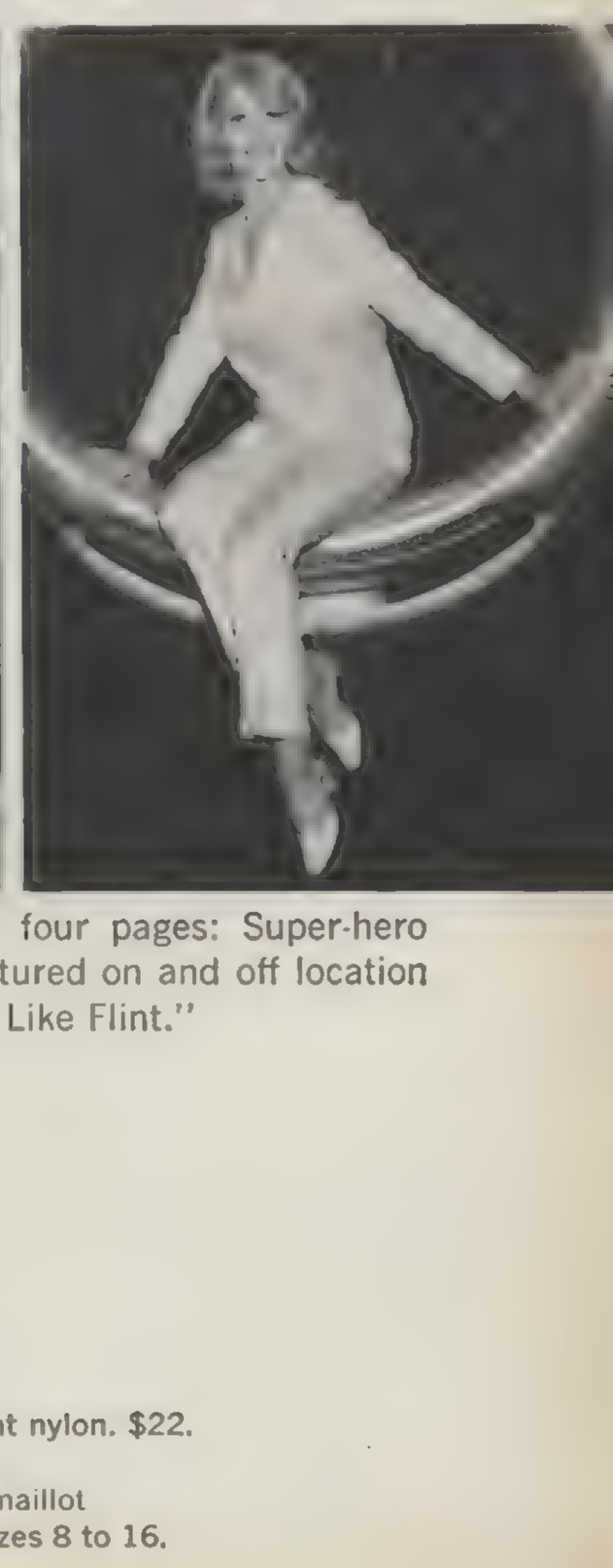
dives right into the action

Catalina... swims into the active life

AMF... surfaces where the action is

"In Like Flint" stars, Jean Hale, Jacki Ray and Mary Michael, who cavort through the film on land and sea, quickly establish a fashion beachhead in Catalina swimwear. Jean wears a halter neck swimsuit that makes the most of her fabulous face and figure. Jacki sports a love-me-love-me-not bikini, splashed with daisies. Mary's choice: a two-piece suit in a raised floral pattern. For streamlined girls—streamlined waterskis by AMF-Voit, with tapered profile and contrasting speed stripes. The mysterious man dares to surface almost anywhere in his AMF-Voit sleek-fitting wet suit and skin diving equipment—swim mask, sharpshooter speargun, and galvanized twin tanks.





Above, and on the next four pages: Super-hero Derek Flint and cast, pictured on and off location during the filming of "In Like Flint."

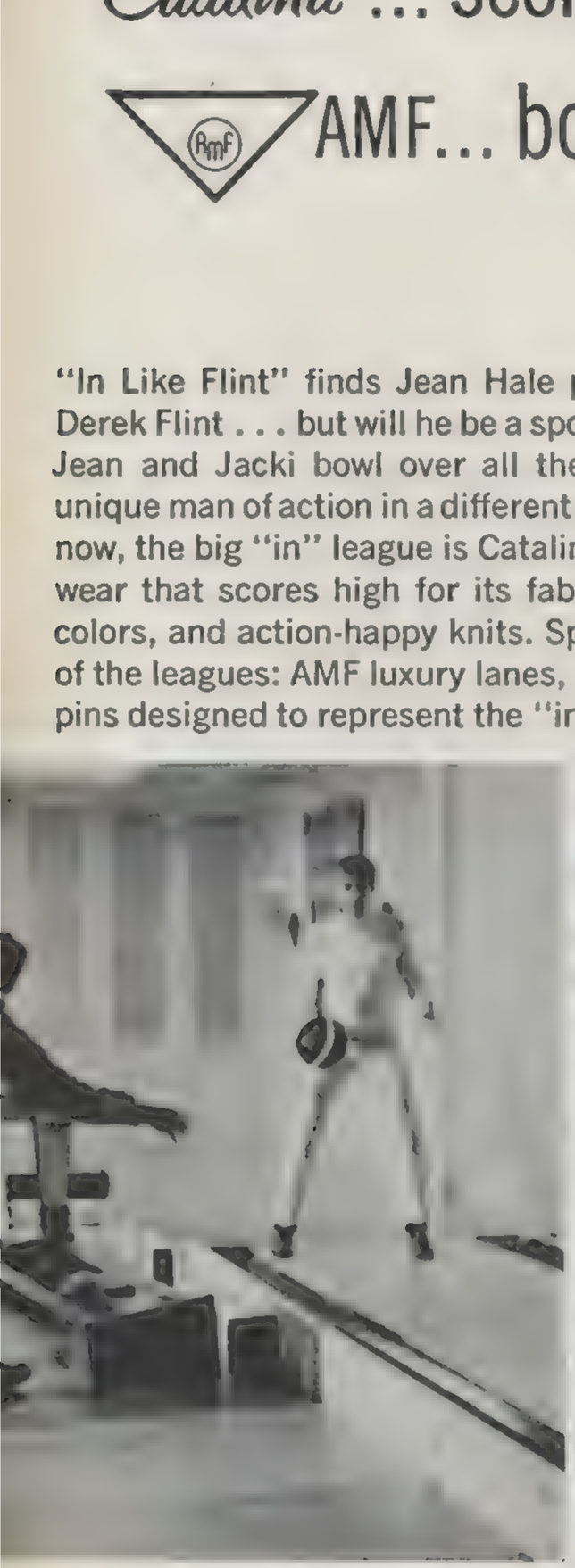
Catalina sportswear shown:
Left: Floral maillot of Du Pont nylon. $22.
Center: Cotton bikini. $12.
Right: Two-piece floral knit maillot of Du Pont nylon. $18. All, sizes 8 to 16.

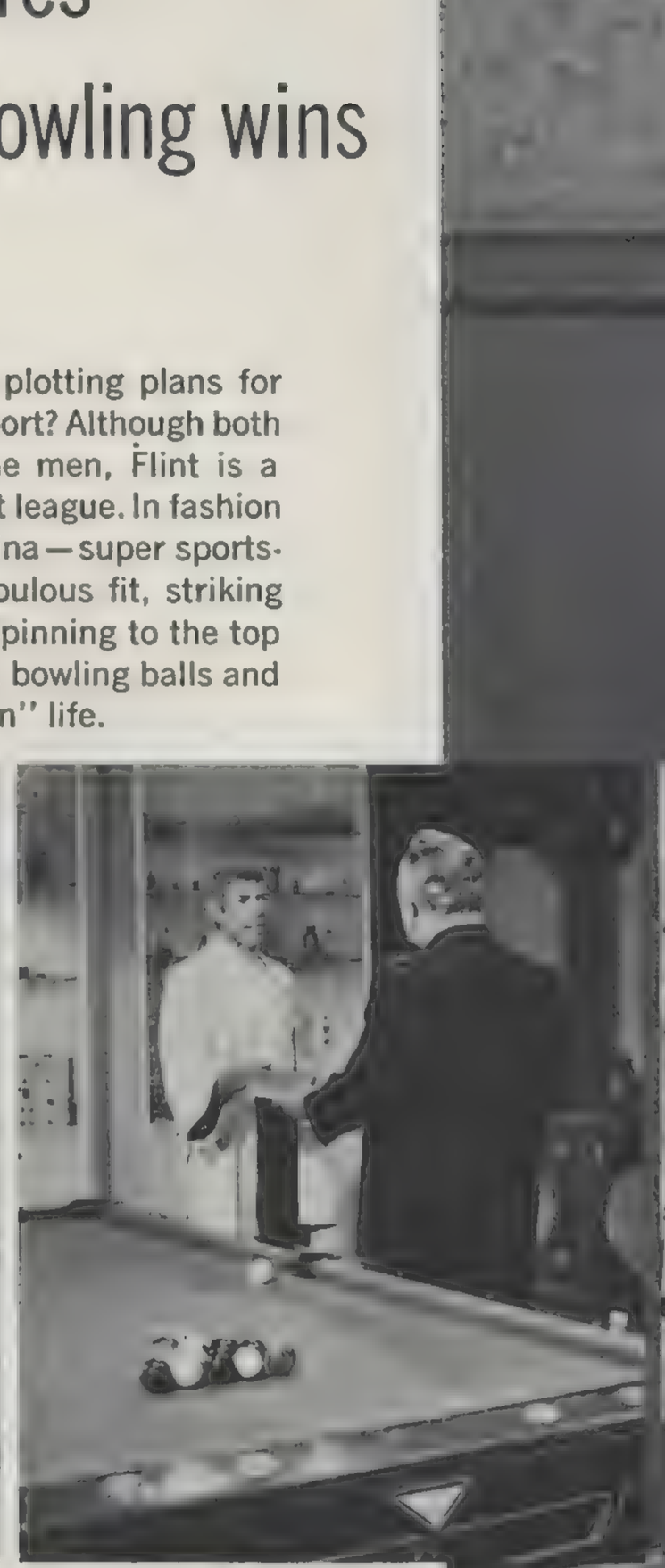
FLINT... strikes

Catalina... scores

AMF... bowling wins

"In Like Flint" finds Jean Hale plotting plans for Derek Flint . . . but will he be a sport? Although both Jean and Jacki bowl over all the men, Flint is a unique man of action in a different league. In fashion now, the big "in" league is Catalina—super sportswear that scores high for its fabulous fit, striking colors, and action-happy knits. Spinning to the top of the leagues: AMF luxury lanes, bowling balls and pins designed to represent the "in" life.









Catalina sportswear shown:

Left: Hand-screened palette print Ban-Lon® doubleknit tunic. S/M/L. $12.
Matching pants. Sizes 8 to 16. $18.
Right: Short-sleeve lacy-knit V-neck pullover.
Sizes 34 to 40. $14. Straight leg pants with elasticized waistband. Sizes 8 to 18. $17. Both of Dacron® polyester.

FLINT...

debonair adventurer

Catalina...

in a dashing fashion cycle

AMF...

at the turning point

Keeping pace with the actions of the conquering hero, Flint, is the sportswear designed for the active life: Catalina. *This page*, a mad dash of dots run riot over Mary Michael's swimsuit. *Opposite*, Jean and Jacki wear zippy, sportsminded outfits that go to any length to please. Also part of the action—AMF sports equipment. The conquering heroine, Jean Hale, travels on a speedy, low-slung AMF Roadmaster Renegade III. Jacki Ray checks out the golf course for Flint, whose avid interest in golf is part of the wild adventure course he's on. Golf clubs in the film are the ones Jacki caddies here, AMF-Voit quality woods and irons designed for balance and precision.





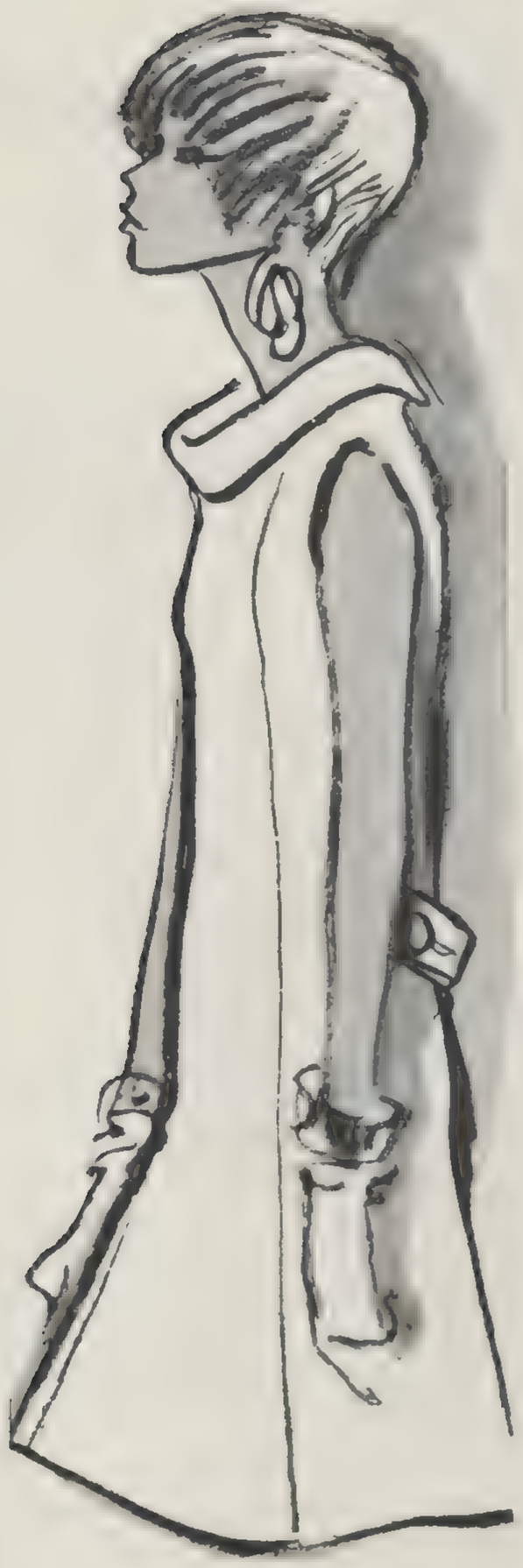


Catalina sportswear shown:

Left: Dotty swimsuit of Du Pont nylon. Sizes 10 to 18. $22.
Center: Jacquard knit pullover in a three-color seaweed pattern. Sizes 34 to 40. $15. Matching straight-leg pants. Sizes 8 to 18. $17. Both of Dacron® polyester.
Right: Checked Cotton knit shell. S/M/L $4. Cotton knit Jamaicas. Sizes 8 to 16. $7.



Raffaelle
ORIGINALS
530 SEVENTH AVENUE
NEW YORK



Our Crepe Fling

Pure silk crepe flares into a trapezoid . . . bares its arms . . . and punctuates its fashion message with a demi-belt in back. About $90.

black • gold • white • pale blue

DePinna, New York
Bramson's, Chicago
Best's Apparel, Seattle

VOGUE'S READY BEAUTY

Light work for many hands

For hands that have lost their cunning—their gloss, their suppleness, their pristine tone, even their way with people—there's something new and big in the handbook. It takes the place of regular hand lotion and adds a new dimension: colour correction. The title is Hand Fair, the publisher is Revlon, and Revlon's famous Moon Drops are part of the plot. Moon Drops Hand Fair is well-oiled—well vegetable-oiled—and therefore splendidly equipped for moisturizing, de-drying, anti-aging doings. But its most spectacular characteristic is its ability to correct colour, to lighten and whiten, to chase red. Of two versions, the one subtitled Alabaster is for the lightening work. The other, Aquafleur, directs itself specifically to redness—knuckles and water-and-weather-chafed spots. And really there is no reason why one couldn't think of Hand Fair as elbow fare, knee fare, and ankle fare, too. . . .

How's the understructure of your hair?

With the go-go-go to more hair action, there is a fortuitous and fascinating development making its way and its mark around beauty salons right now. It's not a permanent, although its effects are as "permanent" as a permanent wave. It's not for women who want curls or are perfectly content with their body waves. It *is* for women who definitely do not covet curls or any soupçon of them. For women with smooth hair aspirations; for women who crave hair body, indeed, but longer-lasting than the bulk endowed by the traditional body wave. Curv' is the name, and although our chemical acumen gives us limited understanding of the laboratory processes that go into its making at the Realistic Company, a subsidiary of Revlon, it does seem to involve the following. Thinner rods to give the Curv' more of a life span—eight weeks and at least as many shampoos are said to be its effective expectancy. Since Realistic has found a way to manage everything without neutralizer or rinse, there's a time saving of fifteen minutes right there. And the coup de grâce is a setting lotion, Excellium, that not only sets but, while it does so, locks the curve in the hair. The end product is an undercurrent of bend to support any slick hair arrangement, a buoyant head of hair . . . almost timelessly buoyant. . . . (More Ready Beauty, page 114.)

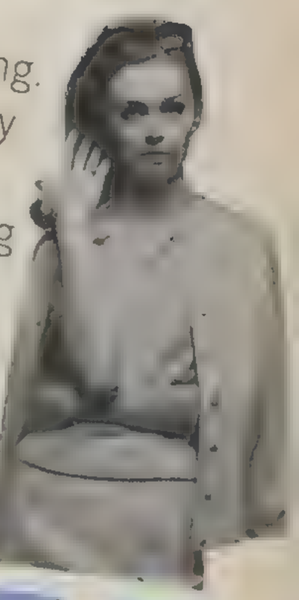
The Catalina sportswear and swimwear shown on the preceding pages is available at the following fine stores:

New York, New York . Gimbel Brothers
Atlanta, Georgia . . . . . Rich's
Denver, Colorado . . . . . May-D & F
Houston, Texas . . . . . Joske's Houston
Miami, Florida . . . . . Burdine's
Milwaukee, Wisconsin . . Boston Store
Minneapolis, Minnesota . Donaldson's
Philadelphia, Pennsylvania . . . . . Gimbel Brothers
San Antonio, Texas . Joske's of Texas
St. Louis, Missouri . . . . . Stix, Baer & Fuller
Syracuse, New York . . . . . E. W. Edwards & Son
Tampa, Florida . . . . . Colony Shops
Washington, D. C. . . . . The Hecht Co.

Watch for the exciting
FLINT . . .
Catalina . . .
AMF . . .
promotion in the store in your city.

Prices for 4 piece place settings. From top left Rose Tiara $32.75, Rondo $32.75, New White Paisley $38.50, Strasbourg $34.75, Fairfax $32.75, La Scala $39.50.

The Gorham Originals.
Every piece, heavy, solid sterling.
Rich, lustrous. Every line, created by
Gorham craftsmen to catch its own
share of light. A four-piece place setting
costs about the same as a pair of
cashmeres with labels nobody sees.
But everyone knows a Gorham
original is an Original.



THE GORHAM COMPANY, PROVIDENCE, RHODE ISLAND

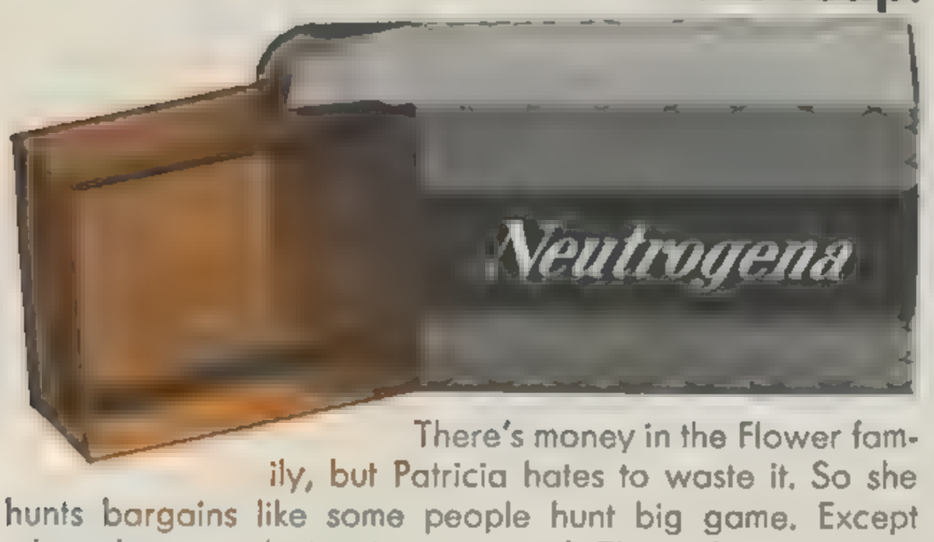
GORHAM
Sterling

Do you own a Gorham Original?



She takes her chauffeur to carry the bargains. Today they captured towels by the dozen, 79¢ off. But then she spent $1 for a single bar of soap.

This soap.



There's money in the Flower family, but Patricia hates to waste it. So she hunts bargains like some people hunt big game. Except where her complexion is concerned. There she passes up 2-for-1 giveaways, and spends her $1 for the unequalled, unparalleled purity of Neutrogena® This clear natural bar has been coddling her sensitive skin since her debut. It cleans like no ordinary commercial soap can. Leaves her face silky-soft, smooth, calm, and un-stretched. To Patricia, Neutrogena is a blue-chip bargain. Indeed it's so different it's patented. But to wash is to know. And you can do that yourself for a dime.

Find out why for just 10¢

(Cost of mailing trial bar). ©NEUTROGENA 1967

Send 10¢ and your name, address, and zip code (a must!) to Neutrogena, Dept. V-3, Box 1660, Santa Monica, California 90406.

Two-piece dress: small top, skirt with bounce



PENATI

Marvellous shape, marvellous fabric—one fresh dress turned out in two pieces . . . in crunchy white matelassé. Close, sleeveless top; front-pleated skirt with an apple-green moiré bow on the waist . . . plenty of bounce. By Cardinali, of silk-and-wool matelassé. Shoes by Delman. All at Bergdorf Goodman. Dress, also at Nan Duskin; Sakowitz. Cadoro and Napier bracelets. Hattie Carnegie earrings. Christian Dior stockings. Coiffure by Lupe.



yo ho ho

and a chest full of booty!

featuring Life Stride shoes







Mutiny is in the wind! With a rousing show of Life Stride shoes that does your banner proud. Color and shapes are bold. Heels blocky and chunky.

a. Status pump of biscuit, white, platinum, blue, or black patent. **b.** Laced-up ghillie, black patent on white leather. Also truffle on bone leather. **c.** Raspberry-on-pink, tan-on-bone, easy-care Corfam®. Also white or shinning black. **d.** Open cut-out sling in bone-on-topaz patent. Red or black patent. Life Stride shoes $9 to $18. For the place to find these lovable upstarts write Life Stride Division, Brown Shoe Company, St. Louis.

life stride®

BROWN

QUALITY AT YOUR FEET®

CORFAM IS DUPONT'S REGISTERED TRADEMARK FOR ITS MAN-MADE POROMERIC UPPER MATERIAL. LEATHER REFERS TO UPPERS.

FATAL!

WHEN USED ON THE BODY



L'AIR DU TEMPS

CRÈME PARFUMÉE

THE ROMANTIC FRAGRANCE BY **NINA RICCI**; PARIS
IN A DEVASTATING NEW FORM



A creamy caress of fragrance that clings to you for hours. Stroke it on your arms, your legs, your torso. Leaves you so sensuously sleek and fragrant it's positively shameless. And look out for the consequences. Can be lethal at close quarters.

In an unbreakable flacon:
L'Air du Temps Crème Parfumée, 5 1/4 ozs., $5.50.
Capricci, $6.50, Coeur Joie, $5.50.

The perfect trench coat for pants



PENATI

Lucky pants to find a trench coat with all these right-as-rain ideas—belted sleeves, belted waist . . . fly front, flapped pockets . . . and a hem cropped to the perfect length for pants. In Zepel-finished natural cotton canvas. By Great Six. About $23. At Lord & Taylor; Dayton's; Bullock's, Downtown. Pants from Jax. Earrings by Sarah Coventry. Short white gloves by Hansen. Saks Fifth Avenue shoes. Coiffure by Maury of Kenneth.

THE GREEK FASHION ODYSSEY



Fly away on Olympic Airways to a country that doesn't know about smoke stacks or traffic jams. Your first sojourn may be a trip across the Boeotian Plain and up rugged Mount Parnassos where cloaked shepherds watch over their flocks exactly as they have for 3,000 years.

Josephine's coat and dress of many colors make an ensemble to take a fashionable any of the many places she wants to go. In dazzling stripes inspired by the brilliant sunsets of Greece, 100% cotton hopsacking lined with 100% cotton voile. Repels stains, thanks to Zepel. Sizes 3 to 15 and 4 to 14, about $100. This adventure in Greek chic is at these and other fine stores: Lord & Taylor, New York and Branch Stores; Bramson's, Chicago; Joseph Magnin, California and Nevada; Jordan Marsh, Boston; Sakowitz, Houston; Jacobson's, Michigan; Gus Mayer, New Orleans; Lillie Rubin, Miami.

*DU PONT'S REGISTERED TRADEMARK FOR ITS STAIN REPELLENT

With DU PONT ZEPEL*
By Mam'selle,
498 Seventh Avenue, New York 10018, a division of Puritan Fashions Corporation.

BY BETTY CAROL FOR
MAM'SELLE



A page of secrets from OXFORD, the sheer bone china, to help you choose your china like an expert.

You've probably been thinking about it for a long time. Now the time has come to choose the one bone china that will be forever, exquisitely you. A little unnerving?

Relax. With the expert tips we have for you, you can shop with confidence, and never lose your poise.

What's more, your timing is perfect. Because finally, after one hundred years, something wonderful has happened to bone china. Its name is Oxford. And it has changed the bone china world.

FIRST, WHAT IS IT?

Bone China is fine porcelain china that is pure white in body color. The snowier, the better.

Its name and its color come from the bone ash in its body. Bone ash also imparts great strength.

The old world has long been noted for its bone china. But now America is making bone china, and it has surpassed all the world. Yes, Oxford has taken the traditional art of bone china and brought it into the 20th century. Exciting!

WHAT'S SO GREAT ABOUT OXFORD?

We'd need ten pages of scientific talk to tell you. We'll spare you. Let's just say that Oxford has applied American technology and modern science to this ancient art. And kept the ancient art, too. A piece of Oxford may go through 45 pairs of skilled hands, and take thirty days before it is completed.

You don't see the fantastic pains we take to blend the clays: you see the results in china that is stronger, sheerer, whiter, more luminous.

You don't see our fanaticism with glazes. What you see: pieces that are glass-smooth, brilliant, flawless.

You don't see our 18 inspections but your heart would break to see the beautiful china we destroy every day, just because of tiny flaws you can hardly see! Oxford sells no "seconds;" what we sell is perfection: in shape, size, color, glaze, decoration.

Now here's where *you* become an expert. These are the secrets of being an expert china shopper. Why not snip them out and take them with you?

SECRET ONE. Test translucency. Hold plate to the light. You should see the shadow of your fingers, with no "puddles" or thick spots. Oxford is more translucent than any other bone china.

SECRET TWO. Examine a cup. Is it deep enough to keep coffee hot—wide enough to sit securely on the saucer? Is the rim smooth to the touch? Is the handle joined with no break in the glaze? Is the handle big enough for a man's hand? Oxford says "yes" to all.

SECRET THREE. Check the glaze. It should be smooth, glassy... all over...in every light. Oxford is!

You will find no waviness, no heavy pools, bumps, pits, blisters.

SECRET FOUR. Look at body color. Is it a pure, radiant snow white, with no gray, splotchiness or specks? Oxford is!

SECRET FIVE. Consider the shape. Are the plates shapely, balanced, graceful, big enough? Are they thin and delicate? Oxford is! Lift a stack of plates of another bone china. Then of Oxford.

SECRET SIX. Examine pattern and trim. Has the gold or platinum been evenly, carefully applied? Are there any breaks? Bubbles? Are the colors clear? The patterns distinct and precise, even in fine lines? Is the gold 24-karat? Oxford is!

SECRET SEVEN. Open stock. You can buy individual pieces of Oxford to add to your place settings.

WHAT PATTERN IS BEST FOR YOU?

Here your own personality, your dreams of your life ahead, must guide you. Some Oxford patterns are designed to complement traditional décor... others contemporary. Whatever your choice...Oxford will harmonize with your loveliest crystal and sterling.

If you are a bride-to-be, visit the Wedding Gift Registry of your favorite store. Its trained staff will be glad to enter your name, and your Oxford pattern preference. Then your family and friends can select your choice...and add to your set, without fear of duplication.

For free literature showing a variety of handsome Oxford patterns in full color, write to Oxford Bone China, Dept. 223, Trenton, New Jersey, 08605.

Oxford 5-piece place settings from $19.95 to $50.00.



OXFORD

THE SHEER BONE CHINA

Main Street

will take you anywhere you want to go



Whether you're going for cocktails, to the theater, or around the world, this Main Street will take you there in elegant style.
A coat for all seasons, of water-repellent double faced matelassé in black and white, 6 to 14, $90.
At Lord and Taylor, New York & Branches; Julius Garfinckel, Wash., D.C.; Neiman Marcus, Texas; I. Magnin, California.
Main Street, Inc., 500 Seventh Ave., New York.

DRESS BY ADELE SIMPSON

YOU HAVE A LOT OF CHIC, MARQUISE®

But of course... in a crystal pale shoe with delicate cut-work. From the Marquise Avant Garde collection. $18 to $22.

At Mabley & Carew, Cincinnati; Meier & Frank Company, Portland and Salem; Manchester's, Madison; Franklin Simon Stores; and other leading stores.

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI A Division of Brown Shoe Company


Call for Cotton
Cole of California did
Here it is—all the derring-do, all the color, all the adventure of the bush country. Cole of California wanted to make this Bushwacker Set authentic, so they called for cotton. After all, cotton is the outdoor fabric. Sturdy, colorful, dependable, light and comfortable. Great for a walk in the woods. Or just a walk. Or even standing still. Nine stupendous sunset colors; sizes 6 to 16. The jacket, about $23.00; the pants, about $15.00. At distinguished stores across the country.
Cotton Producers Institute.
Box 12253. Memphis. Tenn. 38112.
COMFORTABLE · CAREFREE
COTTON



The Contessa was born with an Oneida spoon in her mouth.

The Contessa's mother had an Oneida service for 76. (She had a passion for small, intimate dinner parties.)

So when the Contessa said "si" to the young Texas rancher, the next word she said was Oneida. Oneida's Heirloom® Sterling, to be exact. The pattern she chose was "Grandeur." (Above: 4-piece place setting, $34.00.)

Her choice for coffee service was the Melon pattern in Oneida's Heirloom silverplated holloware. (3-piece service at right, $127.00. Tray, $40.00.)

Whatever your taste in sterling, silverplate or stainless, Oneida Silversmiths most certainly makes something you'll want to own. (And want your daughter to be born with.)





Young, fashionable knits by Amalfi in distinguished stores throughout the United States. For names of stores nearest you write: AMALFI KNITWEAR CORP.. 110 E. 9th St. Los Angeles, California 90015. Available in Canada through: AMALFI KNITWEAR, 1470 Peel Street, Montreal. *Flown in directly by* SAS



Fireworks after dark: You, in our blazing Pinwheel print at-home shift. XS, S, M. $15. From a spectacular day-and-night collection of [illegible] Vanity Fair Mills, Inc., 640 Fifth Avenue, New York City

VANITY FAIR

Bert Stern

ARNEL is if Rover jumps on you, you're glad your dress is made of it because it won't show a wrinkle when you show him in the ring.



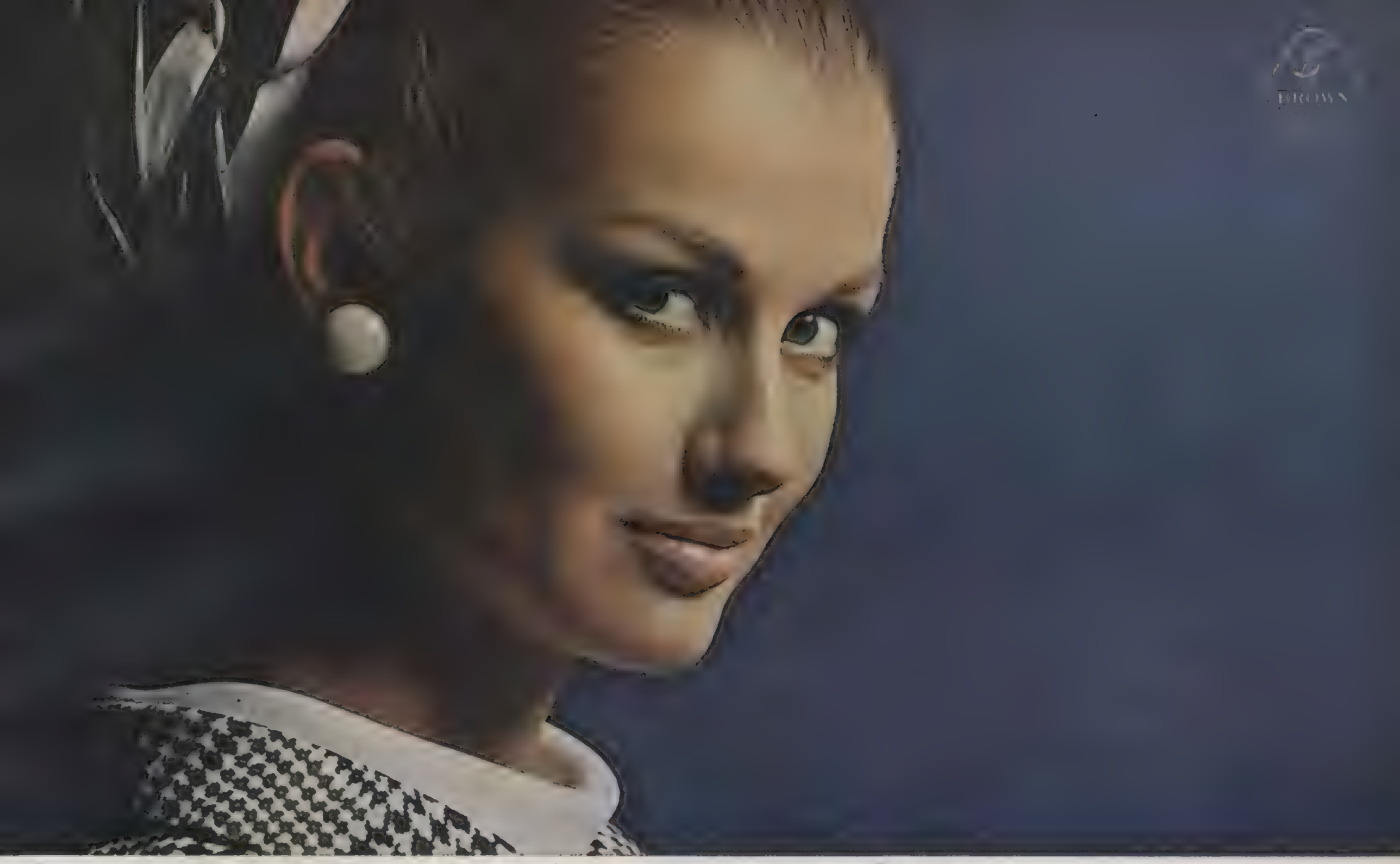


Celanese® Arnel®

Stony Brook's sweep of a shift in Arnel swirls all over the world. It's washable, needs a minimum of ironing, packs pluperfectly. Philip Wick's looped jersey of Arnel triacetate in brown, black or blue splashed with white. 8 to 16, about $30. At Lord & Taylor, New York; Garfinckel & Co., Washington; Joseph Horne Co., Pittsburgh; Jordan Marsh, Miami; John Wanamaker, Philadelphia.

CELANESE ARNEL
THE LUXURY FIBER

Add a fiber from Celanese and good things get better



Graceful. Poised. The lady with the Naturalizer Walk

in a strap shoe of shining black Corfam®

Now the Naturalizer lady moves with '67 verve. The very round toe, the very new low heel, the very youthful approach. That beautiful-fit feeling in wondrous wipe-and-wear Corfam. Resists scratches, stains. Naturalizer shoes are priced from $14 to $20.
Brown Shoe Company, St. Louis.

Naturalizer®

The shoe with the beautiful fit

MANUFACTURED IN CANADA BY BROWN SHOE COMPANY OF CANADA, LTD., ONTARIO.

CORFAM IS DU PONT'S REGISTERED TRADEMARK FOR ITS MAN-MADE POROUS UPPER MATERIAL



KENTUCKY STRAIGHT BOURBON WHISKEY · 86 PROOF · © I.W. HARPER DISTILLING CO., LOUISVILLE, KENTUCKY

Rally 'round the flags boys... 'n girls!

Exuberant flag designs inspired by I.W. Harper, The Gold Medal Bourbon!

Flags symbolize I.W. Harper's distinguished position as the only Bourbon enjoyed in 110 countries around the world!





WOMEN'S FASHIONS FEATURED AT:
JOSEPH MAGNIN, CALIF. & NEV. ☐ THE BOSTON STORE, MILWAUKEE ☐ FURCHGOTT'S, JACKSONVILLE



International Club's Blazer in the bold I.W. Harper Hospitality pattern has a classic look. About $50. Slightly higher West of the Rockies ☐ Look what Kasper has done for Joan Leslie—a glorious bait-for-the-eye one piece dress . . . Hospitality Print of Pure Silk Surrah. Hat by Emme. Sizes 6-16—about $80. West of the Rockies—about $90 ☐ Snap to attention in Dan Millstein's yellow, three-piece Bush Jacket Safari Suit also in navy and white, colorfully complemented with a sleeveless blouse in the Harper Hospitality Print of Pure Silk Surrah. Sizes 6-16—about $125. Slightly higher West of the Rockies.

B. ALTMAN & CO., N.Y. ☐ JOHN WANAMAKER, PHILA. ☐ THE HIGBEE CO., CLEVE. ☐ H. & S. POGUE, CINN. ☐ STIX, BAER & FULLER, ST. LOUIS ☐ L. S. AYRES, OHIO ☐ CARSON, PIRIE, SCOTT, CHI.



CAL BERNSTEIN

The Complete Look of Elisabeth Stewart



"My kind of shoe"

I love this season's vibrant jungle prints from Paris. But my money is better spent on authentic copies. As for my shoes, there is no substitute for that wonderful walking-on-Air Step feeling. Air Step is my kind of shoe.



The status shoe . . . the buckle pump classic—today's most popular shoe style. And there's more to it than just faultless fashion, with Air Step's comfort and fabulous fit. In black shining Corfam®. Also black smooth Corfam, and four shades of patent. Air Step shoes are priced from $14 to $20. Brown Shoe Company, St. Louis.

MANUFACTURED IN CANADA BY BROWN SHOE COMPANY OF CANADA, LTD., ONTARIO

Air Step®

BROWN

QUALITY AT YOUR FEET®

COPYRIGHT 1967 SCARVES BY VERA



Vera paints a Star Spangled Butterfly





Oh say can you see Vera? You'll know her when you see her. She'll be chasing butterflies with her paintbrush and capturing them in every color she can dip into. Including red, white and blue. You see, Vera the painter-designer has captured all of America in her Star-Spangled collection, everything from fields below to sun above, from pebbles to posies to stars and stripes some of it abstract and some of it very very real. And some is a bit of both like Vera's star-spangled butterfly in four happy three-color combinations. The silk twill scarf, 28″ square, about $5.00, flies over the cotton sateen blouse, sizes 8 to 16, about $18. And both take off with Vera's famous Ban-Lon® of DuPont nylon pants, sizes 8 to 18 about $16. Colors? Count the ladybugs please. Catch a Star-Spangled butterfly and catch the spirit of Vera's all-American collection at all these stores and more all across America: Lord & Taylor, New York (all stores); Bullock's Calif. (all stores); Burdine's, Miami; Rich's, Atlanta; Filene's, Boston; Woodward & Lothrop, Washington, D.C.; J. L. Hudson, Detroit. Prices a bit higher in the West. *Tops, pants, shifts, scarves, linens and more by Vera®*

THE VERA GALLERY

417 Fifth Avenue, New York, N.Y. 10016

and signs one just for you



Ever wear something and a rainbow climbed in your window?

Well, *Talbotts like that.*

Enrich the great indoors
with two greats from our
full fashioned
Travler® collection
by Cecil Raspberry.
Carefree bouclé knits
of Dacron® polyester:
the cardigan,
jewel necked,
rimmed with rickrack
above a lined
slim and supple skirt.
The cardigan,
sizes 34 to 42. About $13.*

The skirt, sizes 8 to 18.
About $13.*
In seven colors of the rainbow.
At stores that deserve
a pot of gold
or write Talbott Knitting Mills,
a division of U.S. Industries, Inc.,
1407 Broadway, New York.

talbott
Dacron bouclé

Dorothy Gray launches a splash of nauti-colors: Navy Red, Navy Coral, and oh look...



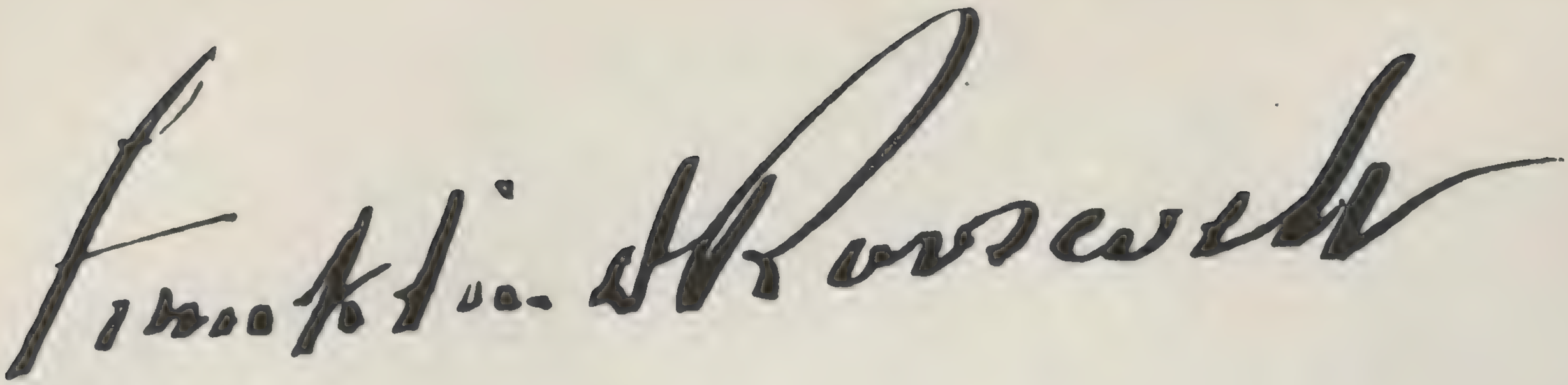
Navy Pink.

The feminine pink that dares to invade a man's world... and take it by storm. This spring, Dorothy Gray brings you NAVY PINK in Liquessence lipstick and matching nail enamel. It's daring, but delicate. Subtle, but smashing. Great with navy fashions. Great with sea-blues. The greatest on you.

MORE NEWS... NAVY RED, to sport with the tailored navy look, to accent black, white, geranium red. And NAVY CORAL, to highlight gay navy casuals, the new pastels. Pick up a cargo of nauti-colors and chart your course.



Dorothy Gray did it!



"If I were starting life over again, I am inclined to think that I would go into the advertising business in preference to almost any other. This is because advertising has come to cover the whole range of human needs and also because it combines real imagination with a deep study of human psychology. Because it brings to the greatest number of people actual knowledge concerning useful things, it is essentially a form of education...It has risen with ever-growing rapidity to the dignity of an art. It is constantly paving new paths...The general raising of the standards of modern civilization among all groups of people during the past half century would have been impossible without the spreading of the knowledge of higher standards by means of advertising."

Isn't it strange to find people in this country today who, in the name of everything Franklin D. Roosevelt stood for, criticize advertising and seek to restrict it? Well-meaning people who say that it is unfair competition for a big company to spend more on advertising than a small company. Ignoring the fact that it is advertising that helps small companies grow big . . . companies like Polaroid, Xerox, Sony and dozens more who have taken on the giants in the marketplace and won their niche.

These people think we should restrict the amount of advertising a company can do—just to be fair. But, of course, big companies spend more on research and development than little companies, too. And that's even more unfair because it helps develop new products the little companies don't have. So, perhaps, we should restrict research and development.

It's too bad somebody didn't think of this 40 years ago. Then we'd all still have iceboxes. And you wouldn't have to worry about getting all that frozen food home from the supermarket before it thaws. In your 1966 Model "T."

Magazine Publishers Association
An association of 365 leading U.S. magazines

"This little bitty thing
REDUCES the size of HIPS





. . . and
waistlines
and tummies.
Isn't that
nice?"



This little, helpful handful reduces the size of hips, waists, thighs and tummies . . . a completely different way.

Are you bothered by "hippy" hips? Or perhaps it's your waistline, tummy and thighs that worry you.



Take heart! That little bitty thing does such nice things for the appearance of your hips, waist, thighs and tummy. It's a Relax-A-cizor—just one of several models; there's one for every budget.

Relax-A-cizor reduces the size of selected figure areas with an effortless form of concentrated, localized exercise. Not a whit of physical effort. No weight-loss. And—you REST luxuriously while you use it at home!



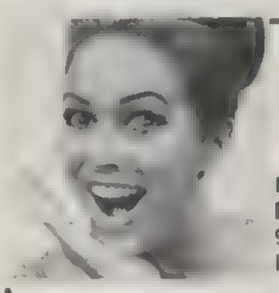
So easy to use. All you do is place Relax-A-cizor pads near the figure area you want reduced in size . . . turn a dial . . . and you're doing your beauty exercise. While you REST!

Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, thighs and tummy. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

FREE! Send coupon for your copy of "YOUR FIGURE." by Burton Skiles. No cost or obligation.

PRINCIPAL OFFICES: NEW YORK, NEW YORK, 575 Madison Avenue, MU 8-4690 / CHICAGO, ILLINOIS, 29 East Madison St., ST 2-5680 / LOS ANGELES, CALIFORNIA, 980 North La Cienega Boulevard, OL 5-8000.
Available in Canada, Mexico City, Hong Kong, Manila, Milan.

RelaxAcizor®



FREE!

RELAX-A-CIZOR,
Dept. 20-610
980 N. La Cienega Blvd.
Los Angeles, Calif. 90054

Rush "YOUR FIGURE," by Burton Skiles without any obligation or cost. Send in plain envelope.

☐ MRS. ☐ MISS ☐ MR.

NAME_____

ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

☐ I am under 18. ☐ I am over 18.

☐ I am also interested in a selling career with Relax-A-cizor.

703

© Relax-A-cizor 1967

She's
mad for
Santuri sound,
A merry-go-round
&
HOWARD WOLF



The fluid loveliness of Dacron® polyester double knit crepe, the mobile grace of a Ban-Lon® walking skirt. Nice going! Navy, orange, yellow, cerise. 3-15.
$46.00

®DuPont
®Bancroft trademark

I. MAGNIN & CO
ALL STORES

HOWARD B. WOLF, INC. / 498 SEVENTH AVE., N. Y. OR DALLAS

VOGUE'S READY VIGOUR

Buffing up the ski buffs

Those sporting-lifers—the lads who climb as near to the sun as the highest mountains will take them, the more swooping the descent-by-ski to have—know their snows, know their waxes. They're experts on surfaces, except possibly the surface that should give them a little concern, their own faces. Often treated with a cavalier casualness no cavalier skier would inflict on his equipment, a skier's skin is not surprisingly neglected. After all, a fellow set to schuss can't be bothered with squooshy little tubes and, especially, sea-level preparations that falter under the stresses of higher altitudes. Aramis, the men's division of Estée Lauder, a company that shows no signs of faltering when it comes to skin care for men, has devised a line for winter sportsmen. Tested for two years on the taller hills of Switzerland, the products are definitively for cold, bright days in the high snows. Sized as they are to fit both a parka pocket and a skier's mitt, they are also handy. For skiers whose swings start above 3,000 feet (where the ultraviolet rays are strongest) there is Aramis High Altitude Cream, good at anti-windburn and anti-sunburn, greaseless but moisturizing tanning. Weather Shield is a face-sized protective stick that strokes on in a moment, gets between sporting chaps and the elements, keeps them from chapping. Follow-through is Après Ski, a lotion that soothes the skin as the hot bath it is to follow comforts the muscles. And for skaters, sliders, gliders, and skiers who like to look up at the peaks, Active Sport Cream, which contains sesame oil, lets the skin tan without drying. Saks Fifth Avenue, among other lively stores, cares about skiers' faces and carries these Aramis custodians. As should the cautious skier. . . .

How are you doing your hair today, Sir?

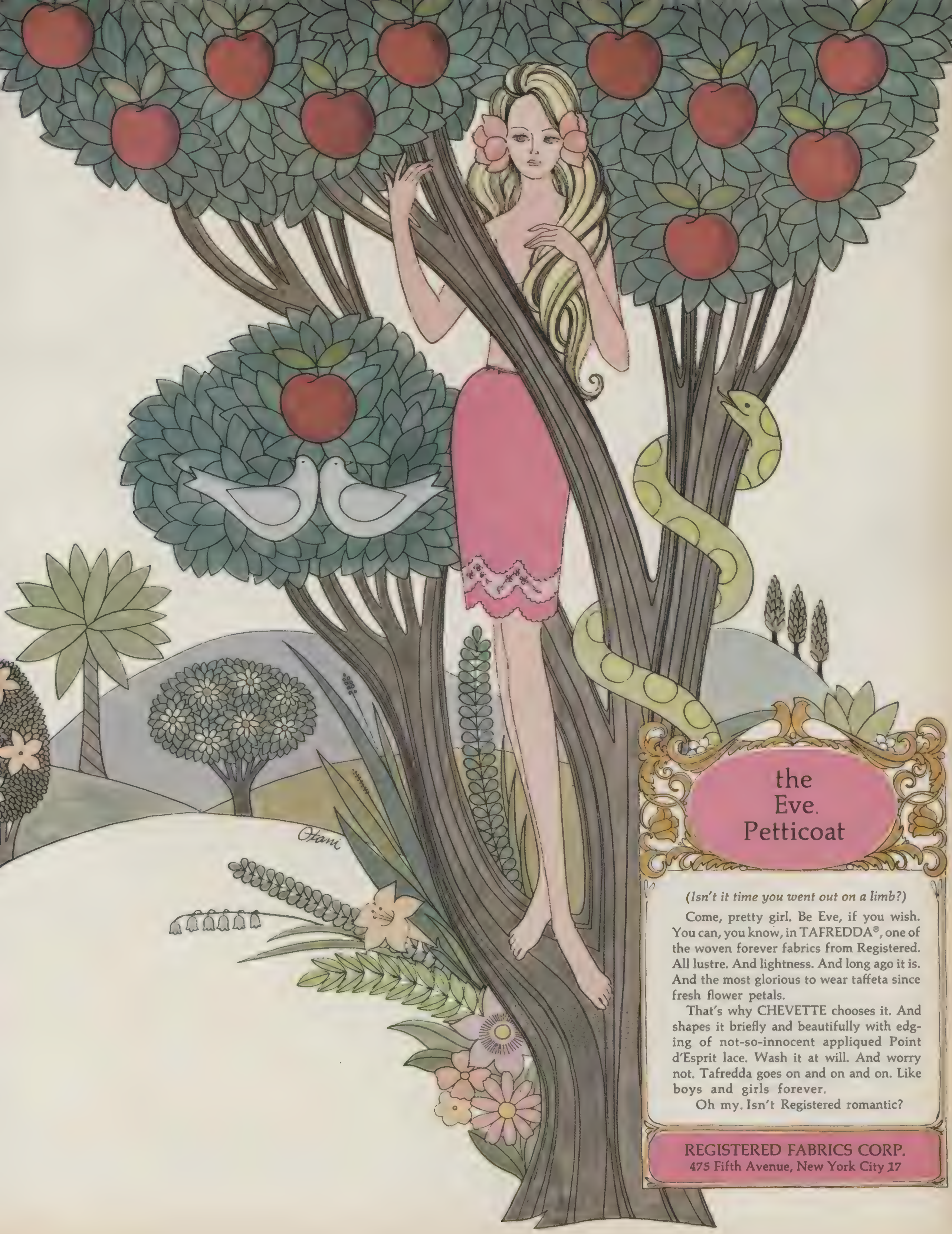
Long, short, sideburned, cowlicked, a man's hairdo can be his doing. Who to do it? Proceed to one's pet barber, who is also, doubtlessly, a hair stylist. Tell him what one wants done about one's image (make ears less prominent, nose shorter, that sort of thing). First, he'll shampoo, possibly with something like a stiff brush to scrub the scalp, remove loose scaling, encourage new growth. After the rinse-out, he'll cut and shape it while it's still wet—the wetter the hair, the more obvious the growth pattern. . . . Then how do you keep it intact, well-behaved, subdued? A company coming up consistently with answers to this, Dep, has produced still another solution, a men's hairdressing gel for *dry* hair. For some time Dep has been turning out a gel, a liquid groomer, and a holding spray for normal hair. But the special challenge of dry hair it is now getting around to meeting. Something that would condition and give body to the hair without grease, alcohol, or any other dry-making substance was the Dep objective. Their new Dry Hair Formula Hairdress-Styling Gel is the result. It calms down just about any variety of flighty hair, makes it do what the barber intended it to: dazzle up the contour of a boyish head and face. . . .

the
Eve
Petticoat

This lovely Eve Petticoat is made of Tafredda®, a glorious blend of Monsanto® nylon and polyester. In shocking, white and black. Small, medium, large in average length; or petite, small, medium, large in short length. About $8. Many fine CHEVETTE styles in a selection of woven-forever fabrics by Registered can be found at all the better stores listed below. Or write to Chevette Lingerie, 135 Madison Avenue, New York, N. Y. and we shall tell you where to buy this lovely.

NYLON
Monsanto

New York City
B. ALTMAN & CO.
BLOOMINGDALE'S
BONWIT TELLER
SAKS FIFTH AVENUE
Akron, Ohio
M. O'NEIL CO.
Atlanta, Ga.
RICH'S
Baltimore, Md.
HUTZLER BROTHERS
Boston, Mass.
W. FILENE'S SONS, CO.
Brooklyn, N.Y.
ABRAHAM & STRAUS
Chicago, Ill.
MARSHALL FIELD & COMPANY
Cincinnati, Ohio
SHILLITO'S
Columbus, Ohio
F & R LAZARUS CO.
Detroit, Mich.
J. L. HUDSON CO.
Dallas, Tex.
NEIMAN-MARCUS CO.
Dayton, Ohio
RIKE-KUMLER CO.
Fort Worth, Tex.
MEACHAM'S
Hartford, Conn.
G. FOX & CO.
Houston, Tex.
SAKOWITZ BROS.
Indianapolis, Ind.
L. S. AYRES & CO., INC.
Johnstown, Pa.
BRETT'S
Los Angeles, Calif.
BULLOCK'S WILSHIRE STORE
Little Rock, Ark.
M. M. COHN CO.
Lubbock, Tex.
HEMPILL-WELLS CO.
Minneapolis, Minn.
HAROLD, INC.
Miami, Fla.
JORDAN MARSH-MIAMI
Milwaukee, Wis.
BOSTON STORE
Oklahoma City, Okla.
AL ROSENTHAL'S INC.
Phoenix, Ariz.
GOLDWATERS
Pittsburgh, Pa.
JOSEPH HORNE CO.
Philadelphia, Pa.
BONWIT TELLER
Providence, R. I.
MRS. ROBINSON
Rochester, N.Y.
B. FORMAN CO.
San Francisco, Calif.
JOSEPH MAGNIN CO.
San Antonio, Tex.
FROST BROS.
Seattle, Wash.
BESTS APPAREL
Syracuse, N.Y.
FLAH & CO., INC.
Salt Lake City, Utah
AUERBACH CO.
Washington, D. C.
JULIUS GARFINCKEL & CO.



the Eve. Petticoat

(Isn't it time you went out on a limb?)

Come, pretty girl. Be Eve, if you wish. You can, you know, in TAFREDDA®, one of the woven forever fabrics from Registered. All lustre. And lightness. And long ago it is. And the most glorious to wear taffeta since fresh flower petals.

That's why CHEVETTE chooses it. And shapes it briefly and beautifully with edging of not-so-innocent appliqued Point d'Esprit lace. Wash it at will. And worry not. Tafredda goes on and on and on. Like boys and girls forever.

Oh my. Isn't Registered romantic?

REGISTERED FABRICS CORP.
475 Fifth Avenue, New York City 17



Under Every Spring Thing...

the Fond de Robe® slip of DuPont Nylon. $8

Henson. Kickernick

B. Altman & Co., New York Jacobson's of Michigan Foley's, Houston The Broadway, Southern California Burdine's, Miami



You can do the messiest things in a raincoat, if there's Fortrel in it.

La Flaque de Paris zips up a water-repellent rain-or-shine coat with a funnel collar and umbrella welt seams. Will it wilt? Fortrel keeps it crisp and fresh-as-a-daisy. Brittany gabardine of Fortrel polyester and Avril rayon. Sizes 5 to 15, 6 to 16. White, beige, yellow, black, pink or light blue. About $60.00. At Bloomingdale's, New York; Julius Garfinckel & Co., Washington, D. C.; The Halle Bros. Co., Cleveland; Jordan Marsh, Florida; Joseph Magnin Co., California & Nevada.

Celanese® Fortrel® is a trademark of Fiber Industries, Inc.

CELANESE FORTREL
THE FRESHENING FIBER

Add a fiber from Celanese and good things get better.




The Short Story
From $5 to $18. At the nicest stores.
Van Raalte
because you love nice things

The Towle Reputation: Sometimes we wonder what we did to deserve it.



You'd think we'd be used to it by now. But we're still a little surprised whenever someone says, "You can't get better sterling than Towle." Or, "Before I look at any other silver, I want to see Towle."

It's not our reputation that amazes us. It's how many people know about it. People who don't own silver. Never shopped for it before. Never even read one of our advertisements, as you're doing now.

Perhaps it's just that you can't be in business for two hundred seventy-six years without your name getting around. Perhaps it's that girls who get Towle do a lot of bragging about it. Perhaps it's that all those painstaking steps we take to make our silver more beautiful (simply because that's the Towle way to do things) don't go unnoticed.

In any case, Towle seems to mean something special to most people who give any thought to silver at all. In fact, of the twenty-five most chosen patterns in America, seven are by Towle. Almost one out of every three.

Which not only proves to us that there is such a thing as The Towle Reputation. It proves that we're living up to it.

Towle Silversmiths, Newburyport, Mass.

Towle

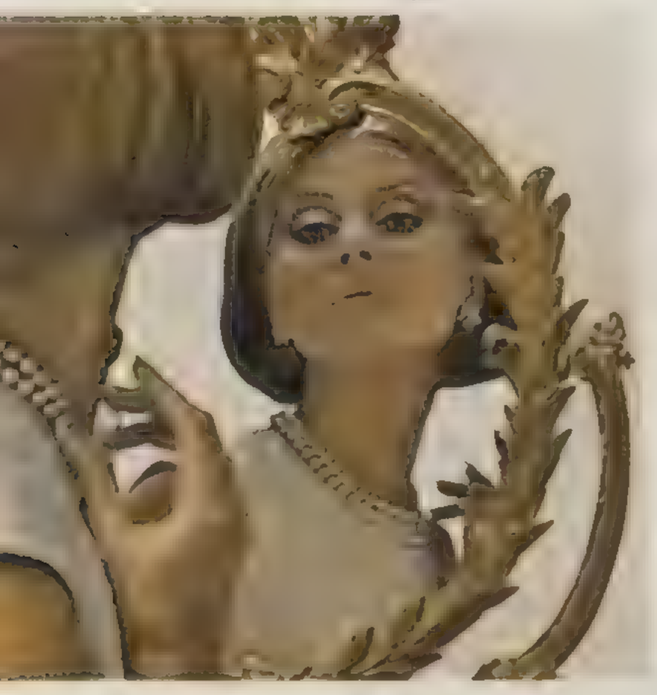
A ELEGRANCE** $38.25. B KING RICHARD* $38.25. C OLD MASTER* $32.
D LEGATO** $33.50. E COUNTRY MANOR* $33.50. F CANDLELIGHT* $32.
PRICES ARE FOR 4 PIECE PLACE SETTING (TEASPOON, DINNER KNIFE, SALAD FORK).
*PATTERN REGISTERED TO TOWLE SILVER LTD.



Do us a favor.

Before you buy Majoricas,





look at them beside a strand of real pearls.



We convert more women to Majoricas this way. Now we'd like *you* to discover why girls who love real pearls also love Majoricas.

They love the same things in both. The warm lustre. The iridescence that shares its glow with your complexion. The creaminess of color that seems to go all the way to the heart of the pearl.

No other simulated pearl captures the extraordinary beauty of the real pearl as Majoricas do. (Women who are fortunate enough to own both sometimes can't tell which is which!)

Majoricas are not the only simulated pearls which are made on the island of Majorca, but they are the only ones that can rightfully claim to be the world's most precious simulated pearls.

So please, look at Majoricas side by side with real pearls. Do us—and yourself—a favor.

Majorica necklaces, $25 to $150, only at the most discriminating stores.

MAJORICA®
INTERNACIONAL
the world's most precious simulated pearls



Let your hairdresser color-style your hair with ROUX*

Isn't it worth a little extra time and money, to give yourself the best of it? That's what you do when you entrust your hair to a *professional* colorist working with *professional* coloring. If you're a do-it-yourself colorist, visit your beauty salon next time. Then look in the mirror!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK ©1967 ROUX LABORATORIES, INC.

OLGA





behind every OLGA there really is an Olga

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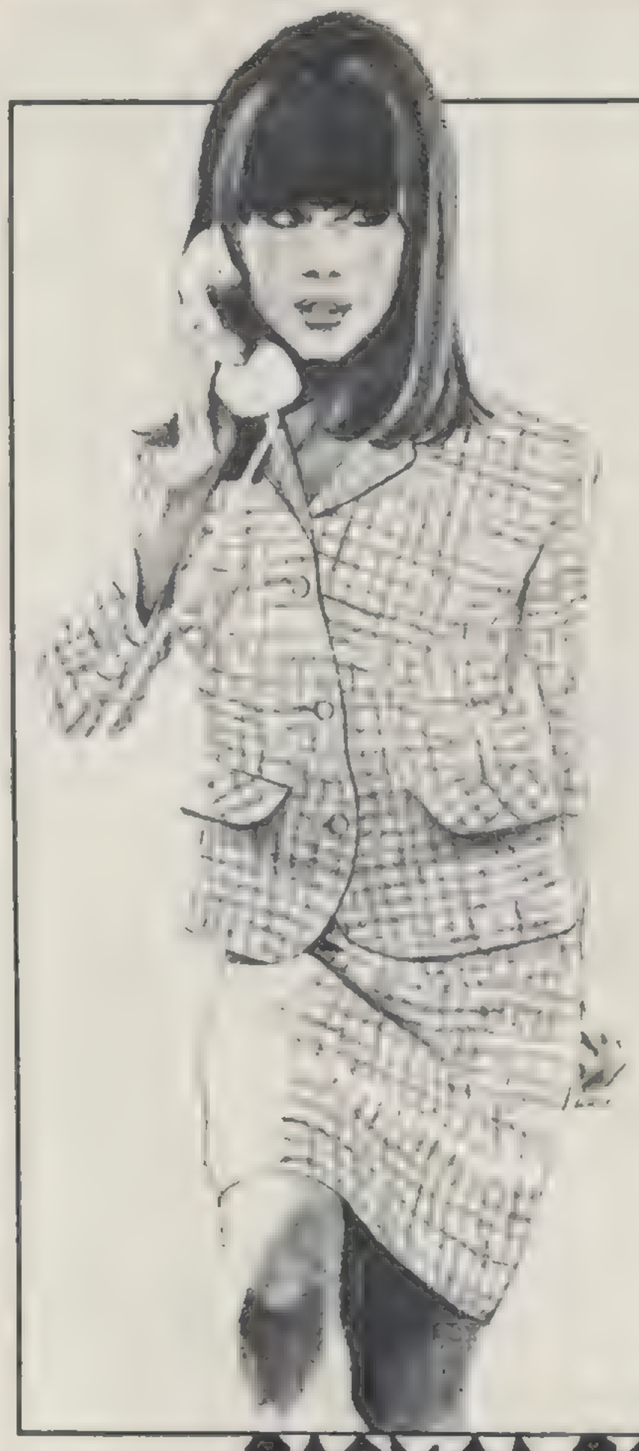


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VOGUE'S

The splendoured Sulzberger-Berry wedding in Paris



1

Incense and candles, lilies and lilacs filled the Greek Orthodox Church in Paris with a tangle of perfumes at the marriage of Miss Marina Beatrice Sulzberger to Mr. Adrian Michael Berry. Guests gathered from Tangier, Rome, Yorkshire, London, Athens, New York, to watch, against the deep glimmer of gold and icons, the beauty of the service with the exchanging of rings, the ritual of cup and crowns, the procession of the couple around the lectern.

Underlined by an *a cappella* choir singing Byzantine music, the ceremony seemed the more splendid for the simplicity of the wedding party. Wearing a white zibeline dress pruned of all frippery, the bride, who is the daughter of Mr. and Mrs. Cyrus L. Sulzberger, had only three small attendants. For the groom, who is the son of the Hon. Michael and Lady Pamela Berry, his ushers brought a pulse of the young



2



3



4

NOTEBOOK

5



British beat: Beatle haircuts and floppy silk ties appeared with striped trousers and grey morning coats. After the ceremony, a reception at the Ritz rounded out a wedding entrancingly suspended between something old and something Now.

1. The bride and groom, with Metropolitan Meletios and Father Steven during the ceremony. 2. Mr. and Mrs. Adrian Berry and Lady Pamela Berry. 3. Princess Joan Aly Khan, Viscount Camrose. 4. Lady Burrows and the Hon. Michael Berry. 5. Mr. Alexis Ladas, Mrs. Cyrus L. Sulzberger. 6. Alexis and Beatrix Payne, who attended the bride. 7. Miss Nancy Mitford. 8. Mrs. Robert Joyce, Mr. Cyrus L. Sulzberger. 9. U. S. Ambassador to France and Mrs. Charles E. Bohlen. 10. Miss Sacha Bruce, Mrs. David K. E. Bruce and Mr. John Utter.



6

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10



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VOGUE'S

The spirited, starry première of "A Countess from Hong Kong" in London



1

One of a kind, all right. When Charles Chaplin's new film, *A Countess from Hong Kong,* opened in London, it brought out an uncommonly starry jumble of the famous and the beautiful, including a dark-eyed kittle of attractive young Chaplins.



2

The evening belled on with a supper gala given by Mr. and Mrs. Jules Stein at the Savoy. Here, until four in the morning, dancers waltzed especially to the ripe, hummable music Mr. Chaplin composed for the movie he directed and wrote. Both the film première—in the presence of H.R.H. Princess Alexandra, the Hon. Mrs. Angus Ogilvy—and the party benefitted, under the chairmanship of Lady Ogilvy and Mrs. Kenneth Keith, the "Fight for Sight."



3

The première, the party, the cause became a template for further good. In Paris, too, the *Countess* opening rewarded eye research. On March 15, *A Count-*



4

NOTEBOOK

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7

ess from Hong Kong opens in New York as a benefit, headed by Mrs. Albert D. Lasker, Mrs. William M. Greve, and Miss Susan Stein, to help Research to Prevent Blindness, Inc., do just that.

1. *Left to right:* Mr. and Mrs. Michael Chaplin, Mrs. Sydney Chaplin, Jane, Annette, and Victoria Chaplin, Mr. Sydney Chaplin, Mr. and Mrs. Charles Chaplin, Miss Geraldine Chaplin, Eugene Chaplin. 2. Mr. Jules Stein, H.R.H. Princess Alexandra, the Hon. Mrs. Angus Ogilvy; in the background, Lady Ogilvy. 3. The Marquess and Marchioness of Tavistock. 4. H.R.H. Princess Elizabeth of Yugoslavia, H.R.H. Prince Alexander of Yugoslavia, Lady Antonia Fraser. 5. Mrs. Jules Stein, Mr. Charles Chaplin. 6. Mr. Marlon Brando, Princess Alexandra. 7. Viscount Royston, Mrs. Noel Marshall (who is the actress Tippi Hedren). 8. Mrs. Jonathan Sieff. 9. Mrs. Kenneth Keith and Lord Ogilvy.



8



9





VOGUES NOTEBOOK: THEATRE

By ANTHONY WEST

The Homecoming, "*a dim crisis*"

Harold Pinter's new play at the Music Box, *The Homecoming*, is a leaden bore. Had Alan Schneider's magical talent for making silk purses out of sows' ears been applied to it, some tension might have been created out of the onstage situation that could have masked the piece's almost total lack of meaning and dramatic interest. As things are, however, *The Homecoming* is played at snail's pace by The Royal Shakespeare Company under the direction of Peter Hall, and the audience has altogether too much time in which to gather its wits and to realize that most of the portentously delivered lines don't mean much, and that the action revolves upon a dim crisis in the life of a mediocre spirit.

The spirit's possessor is a torpid and apathetic woman, married to a second-rate academic philosopher, who looks back from the ennui of life with her husband and her three sons to bygone days of happiness when she was a single girl earning her living as a photographic model posing for outdoor shots for the nudie magazines. Her crisis, such as it is, is one of decision. When her husband takes her back from the United States, where he has a university teaching post, to pay a surprise visit to his family in the run-down north London neighbourhood where they were both raised, she is propositioned by a pimp who offers to set her up in a West End flat in return for a percentage of her future earnings. As she accepts after giving this proposal all of half a second's careful consideration, it can be seen that her crisis isn't much of a foundation for a full-length play.

Mr. Pinter does his best to make the woman's fall more interesting by having the pimp be her husband's brother and by making it part of the proposed arrangement that, when she is not plying for hire in the West End, the woman is to be available to her male in-laws, her aging brute of a father-in-law included, as a group. The effect of this unpleasing invention is not so much, however, to shock one into attentiveness as to confirm one's suspicions that this is one of those dopey girls with a talent for shapeless messes for whom nothing can be done, and about whom there is little to be said.

The weakness of the play is much accentuated by the exhaustingly ugly set John Bury has designed for it, and by the self-indulgent poverty of the acting. All the male actors in the company have taken refuge from the play's problems by giving impersonations of the stock working-class Englishman that The Royal Shakespeare Company has developed for use in modern plays of low life. This figure is as deadly a theatrical stereotype as "Paddy," the stage Irishman of the days before Ibsen and Shaw, and the spectacle of five versions of it simultaneously in action is almost more than flesh and blood can bear.

The Deer Park, "*a mismatch*"

Down in Greenwich Village the stage adaptation of Norman Mailer's novel *The Deer Park*, at the Theatre De Lys, turned out to be a mismatch of the dramatic technique of Tennessee Williams's *The Glass Menagerie* with the contents of a job lot of back numbers of *Confidential* and *Photoplay*.

At various points in the proceedings Mr. Mailer's narrator, a slim blond hero of our last war but two, professed to be in doubt as to whether the action of the play was taking place in Hell, or in a California resort, or in his own mind. Wherever the location may have been, the milieu, heavily encumbered with pimps and with that class of person who chooses, as the old story puts it, to make hard work of a hobby, was unquestionably third rate.

VOGUE'S NOTEBOOK:

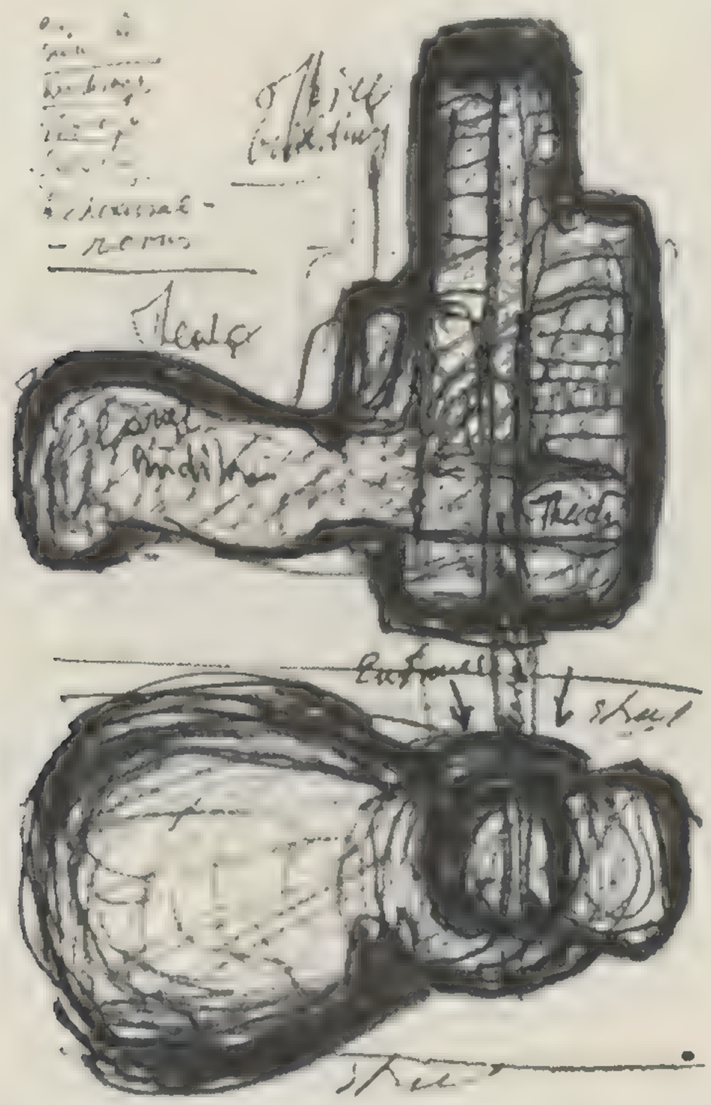
BOOKS

By ROBERT RAUSCHENBERG

Inside the Endless House, "*an invitation to be lovable*"

Inside the Endless House: a Journal on Art, People and Architecture (Simon and Schuster) by Frederick Kiesler is a gift and an invitation to be lovable. Ideas and indjctments are blended in the journal of a man to whom Utopia was in the next block, surrounded with tear-soluble barbed wire. Kiesler, a moral sensualist, metaphorically shares his stores. The metaphor is engaged to force contact and colour fact, to swell the conscience, and to bulge the eyes, which Kiesler thinks are too narrowing. The stores are true, lived around the world, mixed media detailed by the author, at once objective as a priest and indulgent as a balloon.

Ideas are man-made to limit involvement, vitaminize the ego, and induce comfort. There is little evidence to support any thought that Nature is concerned with starting and stopping, or continuing. But Kiesler treats her as an old girl friend with whom he has slept on both sides of the bed. One is not sure whether the endless house is her idea or his. One suspects it is his. His, a poet's attempt to ward off the Saran Wrap muggings in a medium as powerfully persuasive as architecture. He is trying to convince the human being that it can make honey. A little less of a mystic would have proved it, but proof is not Kiesler's concern. His rôle is a maître d' in an aesthetic society, and his fear is that you may be cheated or starve.



Kiesler's first conceptual sketch for a building to combine theatres with a skyscraper complex. From Inside the Endless House.

EDITOR'S NOTE: Robert Rauschenberg, a quiet man with an exploding mind, is an important painter, an artist whose work hangs in many museums and private collections. Part of the Pop world now, this former Abstract Expressionist had his first one-man show in 1951 at the Betty Parsons Gallery in New York, won the grand prize at the Venice Biennale in 1964, will have his next exhibition in April at the Leo Castelli Gallery in New York. He likes to be involved with many facets of the arts, Happenings, the dance. Two years ago he not only thought of "Spring Training" but became its choreographer and its leading dancer.



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The Halle Bros. Co., Cleveland

Other stores listed on page 222

VOGUE'S NOTEBOOK: MOVIES

By ARTHUR SCHLESINGER, JR.

Marat/Sade, "*intractably realistic*"

Using a lunatic asylum as a metaphor for the human condition is perhaps a little too easy. But *Marat/Sade* was a shattering exercise in the theatre all the same—as much because of Peter Brook's intense and disciplined staging as because of Peter Weiss's ingenious but quasi-profound script. Now the film: same writer, same director, same cast. What can they do with it?

It is, once again, 1808. The inmates of the asylum of Charenton, under the direction of one of their number, the Marquis de Sade, are performing his version of the assassination of Jean-Paul Marat by Charlotte Corday. The spectators include Paris patrons of the asylum, beruffled and disdainful. Beyond are further spectators—ourselves—watching both the play and the play within the play. The essential device is the manipulation of levels of perception, breaking unpredictably from one to the next: the madmen thus figure successively and sometimes simultaneously as characters in the Marat drama, as inmates of the asylum, as members of the human race. As the insane yield to their obsessions and the sane to their prejudices, the Marat performance is repeatedly interrupted; finally it is finished, and the insane then rise against the sane in a final orgiastic explosion.

Obviously just setting up a camera and photographing the play would not have done. Mr. Brook has made a valiant effort to think his enterprise through in movie terms. But he encounters one insurmountable problem. In the theatre the proscenium arch defined the play: It provided a frame within which the action composed itself on its several levels. It thereby guaranteed what Henry James called the point of view—"the positive sense of dealing with your subject from its logical centre." The impact was stylized, almost choreographic. Artifice became the means of containing and unifying the discordant levels of reality.

But a film, of course, must *move*. The camera abolishes the proscenium arch and wanders curiously and insatiably about, restlessly cutting from one shot to another, dissolving ensemble effects into a blitzkrieg of close-ups. It portrays things at one moment in bleached and refracted light, at another in delicate colour. And, despite modulations of angle and focus, the camera eye remains intractably realistic. The madmen, photographed in tight close-up, are perceived no longer as part of a ballet but as desperate and pathetic individuals. Their madness reinforced the effect on the stage; it is distracting in the film. Worst of all is the sound track. The film is almost as noisy as *Grand Prix*, and the songs, which carry the Marat drama forward, are largely unintelligible.

It is none the less a brilliant try and there are lovely and striking moments. Corday's whipping De Sade with her hair, for example, is as stunning a scene as it was in the theatre. Glenda Jackson is exquisite as Corday, Patrick Magee urbanely saturnine as De Sade, Ian Richardson gleaming and fanatical as Marat. But the point of view, the unity of the subject are lost.

One result is to expose the pretensions of the script. Mr. Brook's bravura stage production left one with fleeting impressions that a serious intellectual dialogue might have been going on. The film reveals Mr. Weiss's drama as an anthology of the fashionable commonplaces of the last twenty years—revolution, existentialism, collectivism, anarchism, optimism, pessimism—tricked out and jumbled together. What Mr. Brook's eye so beautifully joined in the theatre, his camera has now thrust asunder in the film.



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New and wearable, midnight to dawn...

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A hair's difference between style, substance

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Rome; *Kanoff's*
Schenectady; *Wallace*

NEW YORK *(cont'd)*
Sidney, Walton; *Style Shop*
Syracuse; *C. E. Chappell*
Syracuse; *E. W. Edwards*
Syracuse; *Witherill's*
Utica; *Boston Store*
Watertown; *The Globe*
Watkins Glen; *Possee's*

OREGON
Bend; *Wetle's*
Coos Bay; *The Hub*
Eugene; *Bon Marche-Russell's*
Eugene; *The Broadway*
Medford; *Burelson's*
Pendleton; *Bon Marche*
Salem; *Miller's*
The Dalles, Oregon City; *Lance Apparel*

PENNSYLVANIA
Bethlehem; *Victory Shoppe*
Doylestown; *Musselman's*
Erie; *The Boston Store*
Erie; *Kline's & branches*
Honesdale; *Mackles*
Johnstown; *Glosser Bros.*
Johnstown; *Penn Traffic*
Lancaster; *Garvin's*
Lock Haven; *Luria's*
Montrose; *Montrose Dept. Store*
Newtown, Southampton; *Towne Shops*
Northampton; *H. A. Miller*
Pittsburgh; *Gimbels & branches*
Pittsburgh; *Jos. Horne & branches*
Quakertown; *Weiss Store*
Reading; *Whitner's*
Uniontown; *Metzler's*
West Chester; *Eby's Appl.*
Wilkes-Barre; *Fowler, Dick & Walker*

RHODE ISLAND
Providence; *The Outlet & branches*
Providence; *Shepard Co.*
Wakefield; *Kenyon's*
Westerly, Wakefield; *Dower's*

VIRGINIA
Annandale; *Iva Trice*
Falls Church; *Style Shop*
Fredericksburg; *Fashion Plate*
Hopewell; *Southern Dept. Store*
Norfolk; *Smith & Welton*
Petersburg; *Rucker-Rosenstock*
Richmond; *Miller & Rhoads*

WASHINGTON
Aberdeen; *Wolff's*
Bellingham; *Victor's*
Centralia; *Proffitt's*
Everett; *Chaffee's*
Lynden; *Lynden Dept. Store*
Olympia, Shelton; *Miller's*
Pasco; *Carl's*
Pullman; *Students Book Store*
Richland; *Bon Marche*
Seattle; *Bell's of Burien*
Seattle; *La Grace Dress*
Spokane; *The Crescent*
Tacoma; *Peoples*
Walla Walla; *Bon Marche*
Wapato; *Johnny's Clothing*
Yakima; *Bon Marche*
Yakima; *Miller's*
Yakima; *Peoples*

WEST VIRGINIA
Parkersburg; *A. W. Cox*
Wheeling; *Harne's*
Wheeling; *Kaufman's*

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To synchronize with Spring time, suit time, trip time.

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All in 50% polyester, 40% rayon, 10% linen. $5.



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After all, Talon has been trying to eliminate the shiny metal zipper from the backs of women's dresses for years.

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Talon ZEPHYR

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Blouse, 10 to 16. A Div. of Jonathan Logan. At Macy's, New York; Strawbridge & Clothier, Philadelphia and Branches; The Hecht Co., Washington, D.C.; Hochschild-Kohn, Baltimore; G. Fox & Co., Hartford. Fabric by Donson Ltd. Of Caprolan® nylon, the more colorful nylon by Allied Chemical. Look for this tag.



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☐ Enclosed total cost

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6 Main Street, Dept. V-3, Southampton, N. Y.

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at a record clip,
navy knit wins the short dash
this spring . . .
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white bands, about $26.
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Both short and quick
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At Altman's: Hudson's.
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Coiffures by David Crespin.

PENATI



Modess.... *because*



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LIFE STRIDE gets into the mix of things with cavorting color combinations of new non-stop CORFAM*. All striped and strapped and looped and lively. And ready to stay light, bright and shapely through any weather because CORFAM repels water and swooshes clean with a sudsy sponge. It's the supple new shoe upper material from Du Pont that resists stiffening. And it breathes to aid foot comfort. Life Stride shoes, Venus (tan & beige) about $16, Glow about $18.

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The invitation matches the party centerpiece. The centerpiece matches the plates, cups and napkins. The table settings match the snack bowls. The snack bowls match the gift wrap on the party gift. The gift wrap matches the bridge tallies, table covers and matchbooks. And the whole Flower Fantasy party matches your swinging new paper party dress. It's another colorful new party idea from Hallmark stylists. You'll find everything, including the dress, at fine stores that feature Hallmark Cards.

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Brown / white or navy / white.
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FORT WORTH, TEX.	Leonard's Dept. Store Striplings
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Pretty...and pack-able. Pure nylon Island Hopper cover-up coat and matching gown...tuck into the smallest suitcase... wash in a wink, dry fast. Great for on-the-go girls.

LORRAINE for the RealGirl..

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Wild or tame...name your game. Rexall has captured the colors that capture the male. Throw him off guard and running wild with colors like Pink Punch or Baby Mum for brilliant lips and nails. Then change your tactics...and your color. Go tame and tempting by topping with Platinum Beige. It tones down the color as it adds a frosty glittery finish. Get Rexall's Moisturizing Morning Mist Lipstick and long-lasting Nail Enamel. The shades will stop a man right in his tracks.



The hunt ends here

Rexall

See the Cosmetician at the store with this sign

Scandale® does it with "Soft Power"



Imagine!
A foundation of imported French fabric made with Lycra*... so sure it lets your ego smile, so soft you'll wonder if it's off, so light you'll never know it's on.

The Scandale "Soft Power" collection is available in a variety of styles—from brief to long-leg panty girdle—in fashion compatible colors plus white. At fine stores everywhere. Scandale is a division of Tru Balance Corsets, Inc., 136 Madison Ave., New York, N.Y. 10016

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Nimble Fingers never get in your way: they're the sheerest seamfree liquidproof gloves you can buy. Perfect hand protection for shampooing or tinting hair, coloring or polishing shoes. Only 59¢ at better haircare departments. Need a tougher glove? Try long-wearing neoprene Ebonettes®, 79¢, soft cotton-down lined SUPER Ebonettes®, 98¢, or insulated knit-cotton lined Bluettes®, $1.69.

THE PIONEER RUBBER COMPANY • 139 Tiffin Road • Willard, Ohio

The chiffon print—a clear flow of colour



PENATI

Transparent whirls of pink, clear green, and white flowing from the neck, flowing down the arms—a long printed silk chiffon dinner dress worn with silver paillettes at the ear and masses of glitter at the neck. Dress by Georgette Tril ere for Trimar; about $145. At Miss Bergdorf of Bergdorf Goodman; Weathered. Earrings by Regina. Necklace by Mimi di N.

What a lovely way to be stranded.

Being stranded in the grand Gainsborough manner has never been so exciting. No matter which of the great this-season clothes you wear, Trifari's Gainsborough simulated pearls swing with them, complimenting them—and you—with a perfect shading, lustre and warmth. They look so real, it's positively unreal. Necklaces, $5 to $20; bracelets, $3 to $5; earrings, $3 to $5.

Gainsborough by TRIFARI®



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Now come be reborn. Come back to the haunting mountains, the lush islands, and translucent seas. They gave birth, three thousand years ago, to the civilization that still touches every moment of your life. Her Solon created your democracy. Pythagoras gave music a mathematical base for Bach and the Beatles to take off from. Aristotle invented the science of anatomy while Athenian sculptors and painters shaped man's body into the most sublime works of art ever created.

Come back body and soul to Greece. Reawaken to the art of living in the same clear air and inspiring landscapes that made all this glory possible. Rejuvenate as you search for a golden tan instead of the Golden Fleece. Sail the route of Jason through gleaming islands. Swim off pine-fringed beaches, dive for succulent lobster and glimpse underwater ruins of antiquity. Tune in your spirit to the immortal rhythms of Aeschylus in the moonlight of Epidaurus.

Come back to life in the picturesque tavernas in the shadow of the Acropolis, sharing pungent retsina and dancing the zeimbekiko with the warm-hearted, welcoming Greeks. Let yourself go.

Remember, you're one of the family.

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We have a very civilized air.

OLYMPIC AIRWAYS

Night bird—chiffon and feathers



PENAT

A short black evening dress that bursts into plume—silk chiffon, perfectly simple straight down to a floaty hem of black-and-white ostrich feathers. By Neal-McClintock, of Stern & Stern silk chiffon. About $215. At Dolivia. Giant earrings swinging bogus pearls, by K.J.L. The coiffure by Clay of Henri Bendel.

Essential: for every woman 21 and over

Youth 25 by IRMA SHORELL



The first PREVENTIVE* cosmetic developed to help the younger woman keep the unlined look of youthful skin

When I was in my 20's I found no single creme to be especially effective for the younger woman in smoothing away telltale dryness lines and in deterring the appearance of new ones.

Leading medical authorities and renowned dermatologists have since echoed my thoughts that **"proper preventive measures in the 20's can do much to control the appearance of aging skin.**

Younger women from all walks of life—debutantes, stewardesses, actresses and beauty editors—verified that this same situation still exists.

Two years of concentrated effort have now produced "YOUTH 25"—the first liquid creme that obviates the necessity for a moisturizer—containing many little known, highly beneficial moisturizing oils—it imparts a delicate, healthy, natural sheen to the skin.

The initial users—internationally famous young beauties—were unanimous in their praise. No more dryness lines were forming around the eye and throat, and all started using much lighter foundations and much less makeup.

I know of no other product as beneficial and effective as "YOUTH 25" for the younger woman. 1.75 ozs.—12.50

Irma Shorell

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Suppose Ice Blue does marvelous things for your eyes. Or Coral lights up your whole face. And you buy a raincoat in that color. What are you going to do, hang it up and pray for rain?

That doesn't make sense.

Now, the Maincoat* in that color. That does make sense.

Because it fits well, the Maincoat can be worn whether it's raining or not.

The reason it fits well is that it's made well.

And it's made well because we pay attention to every detail.

So now that the Lady Poole comes in 15 different colors, it's truly an anytime coat.

We feel that if a redhead gets whistles every time she wears Canary, she shouldn't have to wait 'till it rains.

The Maincoat by London Fog

It doesn't make sense to buy a raincoat in any of these colors.



The Lady Poole is also in Natural, Ice Blue, Olive, Navy, Black/Red, Ivory, Blue Coal, British Tan, Arctic Mist and Coma Blue. Our 65% Dacron® polyester, 35% combed cotton Calibre Cloth*. About $37.50. Slightly higher west of the Rockies. *Londontown's any weather coat. London Fog, Baltimore, Md.

MEN IN VOGUE

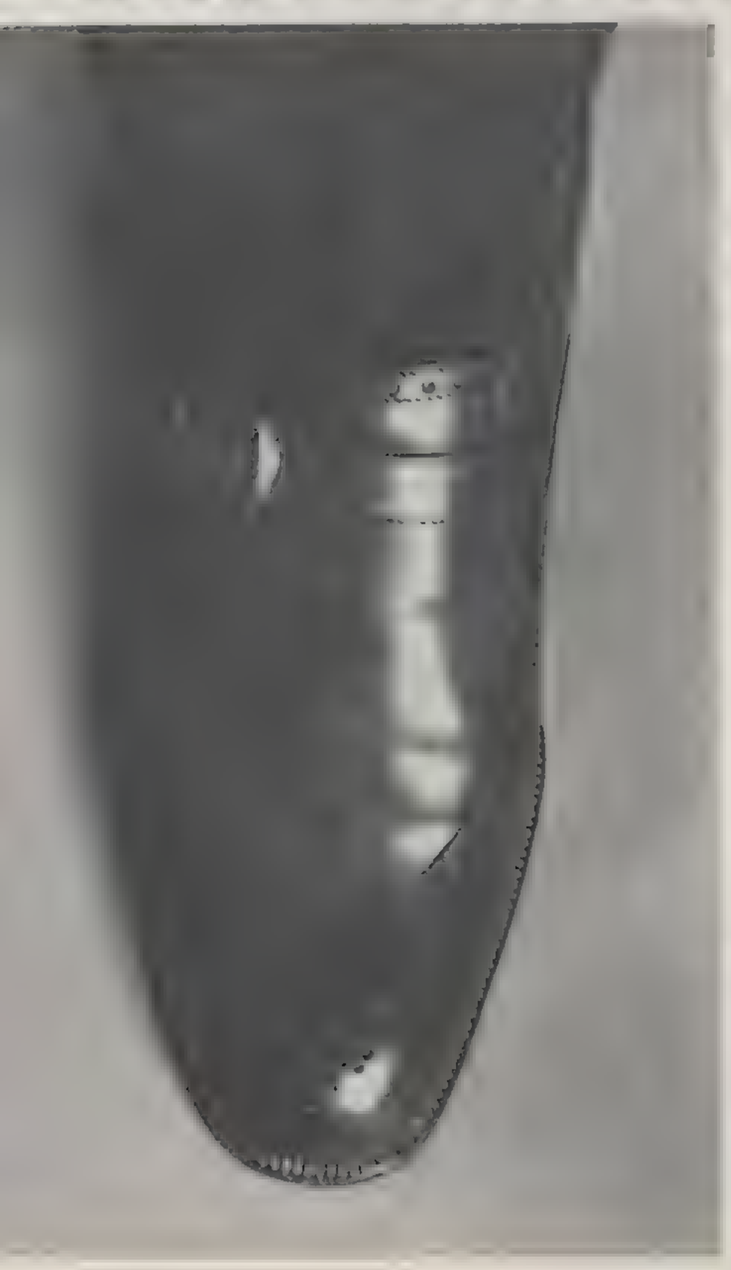
...NOTES, QUOTES, AND VOTES

Steve McQueen comes on just the way you might hope—***cool, hip, easy, very much his own man***—a man of the sort that didn't exist before right now. McQueen himself feels he has "the California look": cigarette-slim suits from Cardin in Paris, Brioni in Rome, and DeVoss in Hollywood . . . shoes from Cardin, or Lefcourt in New York . . . plus Murray's space shoes "because I have bad knees from a motorcycle accident. The 'California look' isn't standardized because everyone is finding his own bag now, that's the wonderful thing about clothes . . . I always used to play it down, but now it's the time of the swinger, and you find what's best for you. One thing I don't like is the little boy look . . . but the wide ties are great. . . . Cardin is the tie man . . . and the wide belt with a big buckle is really where it's at . . . I love the way women like to play with your wide tie, and how they react to the big buckle on the belt. . . . All my clothes are in earth colours, and fire colours . . . I'm Aries, a fire sign . . . and I like all the browns, rusts, olives. . . . In California I get everything from DeVoss, it's really the boss store. . . . I got a couple of suits in Hong Kong when we were filming *The Sand Pebbles* but they didn't work out. . . . In California, I spend a lot of time at my production company, Solar . . . we have offices over at Paramount . . . but when I get up tight, I go out and drive my bike, it's aTriumph 650cc, around the dirt hills . . . and I hit the gym a lot. . . . My other big bag is cars . . . I have a Ferrari and my wife Neile has an Excalibur. . . . We work a lot on the house in Brentwood that we decorated ourselves with Spanish and Italian things . . . it's a groovy place."



HORST

Shoes: The news is all buckled up. Here, a clutch of some of the best buckled shoes around right now. Left, the classic wing-tip with more going for it. Handmade in Italy by Testoni, in an antiqued russet colour which can be worn with all the greys and even your blue suit for day. The buckle is pewter-coloured metal. It's sold here at McCreedy & Schreiber, 46 West 46th Street, New York, $39.95. . . . Below, left, McCreedy & Schreiber's short side-buckled boot, pecan-colour calf, which they will hand-stain to any darker colour, $21.95. . . . Below, right, what's happening right now in evening pumps . . . black calf with silver Pilgrim buckle in place of patent and grosgrain bow. The black calf pump is here at Lefcourt, 100 Madison Avenue, $30. . . . Right, the colour of a cigarette filter, brass-buckled; shoe can be stained, but would be perfect as is with pale linen suits in summer. $21.95, McCreedy & Schreiber. . . . Top right, the only way to travel . . . in suède which won't look scuffed en route . . . suède shoe in dark brown, $32.50 Battaglia, New York, Beverly Hills.

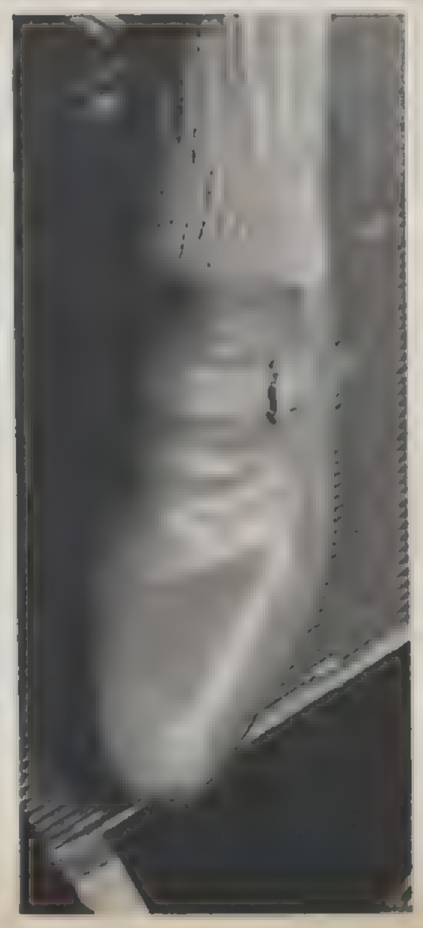








JACK ROBINSON





This season your lips must be brilliant...brilliant...brilliant...

SUPER-MOIST LIPSTICK

Clear, singing, no-nonsense colors
that focus all eyes on the beauty of your lips!
Brilliant Tangerine, Brilliant Strawberry, Brilliant Cherry, Brilliant Café...
all with the wonderful, dew-touched ways of Germaine Monteil's Super-Moist Lipstick.

Germaine Monteil

MARCH 1, 1967

VOGUEs

EYE VIEW

What's new about dresses? This is: twelve months a year, day, night, and in between—the dress is the fashion everyone wants. And in the magical way of American ready-to-wear: what everyone wants, everyone gets. In a word—all the wonderful, wearable, amusing, nifty new dresses you've been longing for are here.... One-piece dresses with belted waists. Two-piece dresses with chopped tops and bouncing skirts. Narrow knit dresses with matching coats. Floaty dresses with pretty-baby sleeves. Black wool dresses for day. Black wool dresses for dinner. Light-up white dresses—the real, switchy, live-wire thing, with shiny red hearts that go blinkety-blink in the dark. Short evening dresses with flounced hems, tilted hems, jewelled hems. Short chiffon dresses in voyant prints. Long dresses with caftan languor and flow. Bare dresses, covered dresses; paper dresses to beat the band....American dresses have it —fashion for everyone, here and for pages and pages to come.

Right: Chopped top, dirndl bounce—the two-piece dress in white wool. Chester Weinberg; about $125. Charles Elkaim earrings. All: Henri Bendel. Dress: Nan Duskin; I. Magnin. La Bagagerie handbag. Hansen gloves. Mr. John hat. Beautiful Bryans stockings. Saks Fifth Avenue shoes. All 25 pages: Ara Gallant coiffures; Tovar-Tresses Dynel hairpieces.

Fashion for everyone
AMERICAN DRESSES HAVE IT

AVEDON

AMERICAN
DRESSES
HAVE
*d*ARING
NECKLINES
AND COVERING SCARFS

Here a V, there a V: the most delicious little black sigh of a dress in thinnest wool crêpe, with slivers of brilliants for straps. By George Halley; of Ducharne fabric. At Bonwit Teller; Nan Duskin; I. Magnin. Bracelet by Jack Gilbert, at Bonwit Teller. Earrings by Nucci.



Three-corner scarf: white bordered in brown, for a short bicolour dress—brown with an inlay of white. Teal Traina; Celanese acetate and rayon crêpe (Chardon-Marché fabric). About $145. Altman's; Woodward & Lothrop; Burdine's; Sakowitz. Apex Art earrings.



Small on top, bounce below, left—the new young jacket-and-skirt proportion in a two-piece dress of pink-and-palest beige woven stripes. Chopped jacket and dirndl skirt on a camisole, of silk-wool-rayon. Sophie ready-to-wear at Saks Fifth Avenue. Richelieu earrings and necklace. Beautiful Bryans panty stockings. A hug for the sky-blue shirtdress, right—held high and close by a white kid belt ...lots of white buttons, two big pockets. By Branell; Chardon-Marché fabric of Fibranne and silk. About $110. Best & Co; Gus Mayer; Montaldo's; Frost Bros. Lady Exeter stockings. The gloves on both pages, by Crescendoe-Superb.

AMERICAN DRESSES HAVE

BOUNCE AND BELTS

Short and gathered, right, beneath small rhinestone-circled straps—the whole look pulls together with a bow at the waist. White rayon crêpe dinner dress by Christian Dior-New York. Saks Fifth Avenue; Gidding-Jenny; L. S. Ayres; Neiman-Marcus. Earrings by Miriam Haskell.

Short and beaded, right, turning white crêpe into a knee-shy evening shirt—the whole idea hangs on a deep embroidered panel and cuffed shirt sleeves. Dinner dress by Murray Nieman for Hannah Troy, in Onondaga silk. At Bonwit Teller; Nan Duskin. Hair jewels by Beau-Craft.

AVEDON

AMERICAN DRESSES HAVE

bows AND BEADS



White gabardine double-crosses navy, above—crisp little plastron stepping up the waist of a high-stepping dress. Sleeveless dress and matching coat (not shown) by Christian Mann for Marquise; Anglo worsted loomed in America. Bergdorf Goodman; Nan Duskin; Montaldo's; I. Magnin. Earrings by Sandor Goldberger, at Lord & Taylor. White wool goes halves with navy, right—a straight white belt makes the snug divide. Dress and matching jacket (not shown) by Chester Weinberg, in Agnona wool. At Bonwit Teller; Joseph Horne; I. Magnin. Earrings by Vendôme. On both pages: Adolfo white straw hats. Hansen gloves; Lady Exeter windowpane stockings; Tall Gals Shoes.

AMERICAN DRESSES HAVE

n

AVY AND WHITE



Bands of sparkle, left: black stones and brilliants flickering on a flutter of white chiffon...tiny jewelled straps hold it up and a ripple of gathers under the bodice keeps it dancing all night. By Murray Nieman for Hannah Troy, of silk chiffon (Syntex fabric). Bonwit Teller; L.S. Ayres. Earrings by House of Joy with beading by Swarovski.

AVEDON

AMERICAN DRESSES

HAVE SPARKLE AND GLOW

Mother-of-pearl glow, right: hundreds of shimmering discs strung together with a thousand brilliants—a short-evening jewel of a dress, cool and lambent as moonlight. By Mollie Parnis, embroidered by hand on pale marquisette. Earrings by Mimi di N—huge bunches of silvered icicles. These and the dress, both at Saks Fifth Avenue.



Fast little flounce, above, wiling away the hours on cagey black lace. By Adele Simpson; rayon and nylon (Whelan lace). About $190. Altman's; Martha Weathered; Joseph Magnin. Earrings by Bess Goldman for Apex Art. High-flying pleats, right, fanned out from the bosom—a great whir of black Chantilly lace. By Sarmi; McConnell lace. Bonwit Teller; Nan Duskin; Montaldo's; I. Magnin. Beau-Craft hair jewel. Beautiful Bryans stockings.

AMERICAN DRESSES HAVE

WILY BLACK LACE



High-speed flounce, right, skirting about in silver-pink glitter and mauve-pink net. By John Moore; McConnell laces. At Saks Fifth Avenue. Mary Carmen hair jewel. Bonnie Doon panty stockings. I. Miller Galleria shoes.

Jounce-it-all prints, opposite, never meant for each other until just now —small daisies on chiffon, bold ones on Fibranne, unlikely bright flowers jouncing through black and white. Pleated dinner dress by Burke-Amey, in silk chiffon and Fibranne (Sormani fabrics). At Henri Bendel. Big bright disc-earrings by Sant Angelo for Vendôme. Lacy white panty stockings by Beautiful Bryans. Pumps by Tall Gals Shoes. High-speed shimmer, both pages, John Robert Powers' Pearl Shell lipstick.

AVEDON

AMERICAN DRESSES HAVE

FLOUNCE AND JOUNCE



AMERICAN DRESSES
HAVE
b
IB AND
PUCKER

AMERICAN DRESSES HAVE

KICK AND CLING

AVEDON



Back-pleated white crêpe, far left—kicking out from a bow. Betty Carol for Mam'selle; Avisco acetate and rayon (Bloomsberg Fabrics). In junior sizes; about $60. Lord & Taylor; Woodward & Lothrop; Jordan Marsh, Florida. Anné earrings. Stockings by Beautiful Bryans. Hem-fringed white crêpe, left—kicking out in a flash-splash of fake diamonds, crystals, pearls. By John Moore, in silk. Bonwit Teller. Earrings by Michael Hic; stockings by Ariadne; shoes by Evins.

Plunged and swayed pink jersey, left, cut with the clinging seductiveness of a Merveilleuse robe—one long vapour-pale drift ribboned just under the bosom by a circlet of sharp-pink stones and, at the slightest motion, blown against the slim pink jersey pants beneath. Silk jersey evening dress and pants by Ben Reig. At Bonwit Teller; Neiman-Marcus; I. Magnin. Earrings by Apex Art and Les Bernard. Gilded sandals paved with a cuff of pink stones: Bernardo.



and cotton. Saks Fifth Avenue; Hutzler's; Rich's; Gidding-Jenny. Napier earrings. Smith St. Jacques bracelet. Panty stockings by Bonnie Doon.

AMERICAN DRESSES HAVE
MATCHING COATS AND

S

WINGING HEMS

AMERICAN DRESSES HAVE

STRIPES AND BELTS

Runaround stripes, far left: navy and white with taut little sleeves. Betty Carol for Mam'selle, Avisco rayon (Folker fabric); junior sizes. About $15. K.J.L. earrings. Both at Saks Fifth Avenue. Dress: Rich's; Frost Bros. Belted and taped, left: black-and-white T-dress flashing stripes of red, white, and black at the waist. Shannon Rodgers for Jerry Silverman, Ducharne fabric of Fibranne; about $60. Miss Bergdorf of Bergdorf Goodman; Hudson's; Joseph Magnin. Hats this page: Adolfo. Belted and bloused, right: thin black wool with a side-pleated skirt jumping for joy. By Chester Weinberg; about $125. K.J.L. earrings. Both: Bergdorf Goodman. Dress: Halle Bros.; Bramson. Ben King belt. Lilly Daché hat. Both pages: Lady Exeter stockings—open window-pane checks—Lord & Taylor; Crescendoe-Superb gloves.

AVEDON

The cowled dress, above, having it pretty soft—a little crush of straw-pale crash knotted by a white leather sash. Sleeveless dress by Adele Simpson, in Fibranne. About $125. At Saks Fifth Avenue; Hutzler's; Sakowitz. Shoes by Saks Fifth Avenue. Adolfo beret. The two-piece Argyle knit dress, opposite, navy and white simply banded in navy at all stops. Overbloused dress by Anne Fogarty, in linen and rayon. About $65. At Lord & Taylor; Rich's; Hudson's; Frost Bros. K.J.L. earrings. Morris Moskowitz handbag. Van Raalte gloves. Tall Gals shoes. Both pages: stockings by Lady Exeter, at Lord & Taylor.

AVEDON

AMERICAN DRESSES HAVE IT SOFT,

SASHED AND OVERBLOUSED

Hair flying, long legs racing: Françoise Hardy, movie heroine, queen of French pop, in a vivid new American light—brief little blinks of colour exploding on brilliant legs. Tempest of chiffon, left: green, purple, magenta with miles of matching scarf tossed around the tiniest bodice—thinly strapped, bared to a V, with a high spring of skirt dancing up a storm on magenta legs. By George Halley; Julian Tomchin silk print for Chardon-Marché. Saks Fifth Avenue; Neiman-Marcus. Charles Jourdan pumps. Put out more flags, right: the belted shirtdress is flying new colours—bright ones blocked out like ships' flags on a field of white with jolly green legs to speed it on its way. By Mollie Parnis. Fisher & Gentile silk print; about $190. Lord & Taylor; Julius Garfinckel; Stanley Korshak; Neiman-Marcus. Golo shoes.

Françoise Hardy...

LOOKS WITH

AVEDON


THE SPEED
OF LIGHT

Françoise Hardy... LOOKS WITH

AVEDON



THE SPEED OF LIGHT

The flight of the ostrich, far left: For the most covered of dinner dresses, in the warmest of pinks—wide wide sleeves enraptured with ostrich feathers, and long long legs dressed to match. John Moore dress, of heavy silk crêpe. Bonwit Teller; Montaldo's; I. Magnin. Diamanté bands, left, struck on a yoke of scarlet paillettes... then a lithe little flash of white crêpe racing off into the night on moon-white legs. Pat Sandler dress, of rayon crêpe; about $160. At Saks Fifth Avenue; Rich's; Gus Mayer; Sakowitz. Roger Vivier pumps, at Saks Fifth Avenue. With the speed-of-light looks on these four pages: Hanes panty-stockings; Ara Gallant coiffures, Dynel hairpieces by Tovar-Tresses.



Françoise Hardy

BY JEAN CAU

What surprised you, instantly, when Françoise Hardy first appeared on television was her hair. It hung free, mèches flowing along her cheeks, and bangs scissored straight across the forehead. The next surprise was that she did not wear false eyelashes. The ultimate surprise: she answered the interviewer with utter—may I say, animal—naturalness. Never since the invention of television had I believed that a human being could be so unaffected. Who are the champions of naturalness on TV? The deer, horses, lions, dogs, and cats in "La Vie des Animaux." But now they would be facing rough competition in the person of this new animal, this strange doe, this unicorn with human head by the name of Françoise Hardy.

I forgot to say that most surprising of all was the fact that this doe could talk and, what is more, talked sense. It took only a few minutes for the French to discover that someone could be eighteen years old in 1962 and not be completely stupid. In fact, Françoise is probably the only French singer who has taken her bachelor's in philosophy, enrolled at the École des Sciences Politiques, and then at the Sorbonne. That doesn't prove anything, you'll say. It so happens that in the case of Françoise it proves something.

She was born in Paris on January 17, 1944 at nine-thirty in the evening. She says, "Mother told me it was during an air-raid alert. So I arrived in the world to the sound of sirens. I can imagine what newsmen will be able to make out of that detail, in a friendly way—or just the reverse."

A family of modest means. A modest apartment in a modest section of Paris. Françoise has one sister. Her mother—a bookkeeper—worked to bring up her two daughters. That's important; Françoise was brought up by her mother and her maternal grandmother in a latter-day gynaeceum. Men, boys, brothers? She had no idea what they were. They lived in another unknown and mysterious world; the little girl first, the young girl later, was to fashion for herself a very romantic idea of that world. When she graduated with a degree in philosophy, her mother presented her with a guitar. Sitting in the kitchen or the bathroom ("tiles magnify sound surprisingly . . . a kitchen or bathroom is a little like a natural echo chamber"), she began to pluck the strings of her guitar—dreaming, very romantically, of those remote and mysterious men and singing the joys and sorrows of a young girl.

Then, the sudden miracle. The moment the soft voice of this girl was heard, the moment she appeared with her long hair, long legs, long—too long—arms, thousands of other young girls recognized themselves in her, and thousands of young men discovered in her, to their wonderment, a girl such as they supposed no longer existed in the days of rock and twist and jerk and whatnot. Françoise was like *la douce fée* emerging from the forest of Broceliande, Isolde singing her love for Tristan, the noble lady with the long hennin stroking her viol in a mediaeval château.

Instead of hysterical female monsters who gyrate as if they had two fingers fused in an electric socket, we saw moving toward us, in a very long black or red gown, this spindle of a girl (almost five feet eight), thin (a hundred and ten pounds) and diaphanous, who sang and whispered the most chaste of love songs.

Not only love songs. Françoise sang of her lost childhood, of adolescence that is fleeting. She sang of the secrets told her by her "friend the rose." It was as if, in the middle of the twentieth century, a troubadour in skirts had come to sing to us. She sang of the nostalgic gardens of her childhood. At first, no one "believed" in Françoise. This is a time, they said, that calls for syncopated, brutal, broken rhythms; Françoise was for the waxworks. "She's mossy, she was old before she was born," her opponents said.

They were wrong. In point of fact, like a good girl who had been brought up by a loving mother, Mlle. Hardy was lucky enough not to know about any current style. So she did not kowtow to it and by chance, without realizing, her work was original because precisely—and in all innocence—she was out of style.

Everything about Françoise has been chance and grace. Her mother offers her a guitar. Spontaneously, she makes up her own songs. As a matter of course, she goes to audition. Without there being either enthusiasm or skepticism, some recordings are made. Quite naturally, they have some success. No blaring publicity, no eager-beaver impresario blanketing Paris with posters and vowing that his newest discovery is the messiah of song, no scandalous love affair, no sexy photographs —nothing of the sort. Nothing but a sweet, tender voice singing. And the game is won. The story of the irresistible rise of Françoise Hardy to clouds of glory is dismally banal. In a word: a sensible young girl began one day to sing some very romantic songs and was an immediate and great success. But wait, they said. They listened to Françoise on records. The voice will get by, they said, but she'll be a flop on any stage.

Once again, the prophets proved false. On November 7, 1963, at the Olympia (the greatest music hall in France, where one evening makes or breaks a reputation), Françoise appeared and it was a triumph. As if she were doing the most natural thing in the world, she appeared and, standing straight and motion- (Continued on page 241)

Raquel Welch... AND THE

SERAGLIO LURE AT HOME

At-home extravaganzas, on these four pages, worn by one of the most extravagantly beautiful young actresses around, Raquel Welch—a California girl whose ripe-olive brown eyes, sun-warmed colouring, and lavish measurements seem purely Mediterranean. Her newest movie is the free-swinging Italian comedy, *Shoot Loud, Louder . . . I Don't Understand!*, with its leading man, the unswervingly charming Mastroianni. Plumed pyjamas, left: a continuous flow of heavy, palest-pink silk crêpe, from a high, yoked top to sweeping trousers foamed with ostrich plumes. By Geoffrey Beene. Earrings by Mimi di N. Both at Saks Fifth Avenue. Stockings by Van Raalte. Shoes by Julianelli. Pyjamas also at Halle Bros.; Neiman-Marcus. Beaded djellaba, right: a glorious floor-length fall of satin crêpe the colour of ripe Moroccan oranges, coral-beaded around the plunging neckline, the long, loose sleeves. Djellaba by George Halley; in silk crêpe by Chardon-Marché. At Bonwit Teller; Nan Duskin; I. Magnin. The coiffures, on these four pages: Michael of Leonard.

DAVID BAILEY

Raquel Welch...

White wool and brilliants, left: a pants suit with a view . . . the crisply-tailored, one-button white jacket opens on a little beaded bandeau with a high glitter of rhinestone flowers—and a triangle of bare, tanned midriff. More brilliants at the jacket cuffs, in the ears. . . . Pants suit, in white wool, and rhinestone bra, by Pauline Trigère. Bergdorf Goodman; L. S. Ayres; Neiman-Marcus. Cyclamen-pink chiffon, plumed, right: a rare and beautiful *avis* found only at night . . . brilliant tropical-pink pyjamas with a profusion of curling ostrich plumes—most luxuriant on the strapless top, wide trouser-legs. By Pauline Trigère, in Bianchini silk chiffon. At Lord & Taylor; Halle Bros.; Gidding-Jenny; Sakowitz. Julianelli silver sandals. On both pages: earrings by Hattie Carnegie.

... NEW AT-HOME LURES



DAVID BAILEY



INDIAN LURE AT NIGHT

Vivid Indian silks illuminated in gold and embroidered in precious colour—extravagant cloth cut extravagantly by American designer George Halley. Gold-painted orange silk dinner pyjamas, opposite: Gold bullion circles a deep décolletage rounding barely an inch above a gold-festooned waist—an Indian dancing girl's bodice—and looses a great spill of flowers. At Bonwit Teller; Nan Duskin; I. Magnin. Bringing its own lure to lips: Scandia's new Sunset Pearl Lipstick. Coiffure: Pierre Henri, Saks Fifth Avenue. Gold-painted fuchsia silk dinner dress, right: Sapphire-blue embroidery and gold bullion ornament the small, fragile bodice—drawn together at the high waist of a billowing gilded skirt. At Bergdorf Goodman; Sakowitz; I. Magnin. Both costumes by George Halley, in handpainted Indian silk. Coiffure by Suga of Kenneth. On both pages: Nucci earrings, Henri Bendel.

BERT STERN

O'KEEFFE

GEORGIA O'KEEFFE. GREAT PAINTER.
PHENOMENON. NOW EIGHTY—
PHOTOGRAPHED ONLY FOR VOGUE
AT HER NEW MEXICO HOUSES.
HERE AND ON THE NEXT FIVE PAGES



CECIL BEATON

O'KEEFFE

"HER EXTRAORDINARY CONTRIBUTION TO TWENTIETH-CENTURY ART... OBSCURED BY HER FAME"

BY E. C. GOOSSEN



Georgia O'Keeffe's name is engraved on the cornerstone of modern American art. It was placed there just a half century ago when the artist was thirty years old. As time goes on that name looms larger and larger.

O'Keeffe's painting is crucial to any competent understanding of the origins of recent styles, from the Abstract Expressionism of the late 1940's to the Hard Edge, Pop, Op, and "minimal" art of the 'fifties and 'sixties. Georgia O'Keeffe is a thoroughly representative American artist of the first rank with a vision that helps to define just where our art has been and where it might be going.

O'Keeffe herself is a phenomenon, not only because she is an extraordinary artist but also because she has survived the prejudice against her sex in art. This prejudice has been used on past occasions to diminish her contributions and her rôle in the art history of this century, and though this is no longer true, because of the changing manners and mores of the country, it has been effective enough to require an extensive re-evaluation of her work. Sometimes she was killed by kindness, by gentlemanly politeness; other times, the excessive praise of her "feminine" qualities as a painter, combined with a misreading of her subject matter, buried the truth that she stood head and shoulders above virtually all of her colleagues, male though they might be.

Alfred Stieglitz, art-world titan, pioneer photographer, and gallery owner, said upon first seeing her watercolours and drawings: "At last a woman on paper!" He is to be excused, for in 1916 the male world was still more surprised than threatened by the capacities of women. What he actually saw in these drawings was evidence of an exceptional personality and a truly adventurous spirit. O'Keeffe's response was delayed a few years, until her aims and strength became clearer. About 1924, the year she married Stieglitz, she "decided to *show* the boys."

The real O'Keeffe . . . O'Keeffe the artist . . . has been hidden behind a series of popular images. In the early days she was better known as Stieglitz's wife and model. His composite portrait of her, some five hundred candid shots, strongly influenced the art of photography. Then Freudian-minded journalists with little knowledge of art made her known as the woman who painted sexy pictures of flowers. In the 'thirties she moved to New Mexico, and since that time her pictures of deserts and bones have been coupled in the public mind with legends of her ability to kill rattlesnakes.

O'Keeffe *can* kill a rattlesnake, even in her eightieth year, with a hoe or whatever is handy. Just to survive seventy miles west of Santa Fe such deeds are frequently called for. But she rides from the new house in Abiquiu to her first Western home, the Ghost Ranch, in an air-conditioned automobile like any sensible Westerner. She rises early, eats lightly, has a figure any woman more than half her age would envy, dresses classically, simply, and appropriately for the climate and the out-of-doors. She wore trousers before Marlene Dietrich..No provincial in any sense, but thoroughly sophisticated, she has always been more modern than her contemporaries.

Her houses and studios are like everything else about her, kept immaculately, and designed by herself for modern comfort, efficiency, and austere (Continued on next page)

Left: *An O'Keeffe 1917 watercolour, "Light Coming on the Plains, No. 2," owned by the Amon Carter Museum, Fort Worth, Texas.* Above: *Georgia O'Keeffe lives "with austere grace" in two houses, sixteen miles apart in New Mexico; here shown in her studio in her Abiquiu village adobe, a restored old pueblo house. Behind her hangs her own painting "Sky Above Clouds." On the sill of the huge window, with its subtly beautiful view of the river valley, she has placed bones, shells, driftwood, and exquisite stones, picked up on her walks. She lives in the simplicity related to great luxury, carefully arrived at, with only the best and the beautiful, sifted through the test of her taste. In fact, she lives with authority and dominance over her world.* Right: *One of her studios, unique, precise, immaculate, with its hard edge; a saw and a basket on a wall, brushes in tin cans.*

CECIL BEATON



O'KEEFFE

grace. She is almost totally unsentimental and barely tolerates sentimentality in others. Her much-touted rock collection is really only a collection of hard forms which satisfy the eye and the hand. The only pictures she hangs in her ultramodern interiors are her own, for testing . . . and an occasional Arthur Dove, perhaps the only painter of her own generation and after whom she sincerely admires.

Of course, O'Keeffe has helped to create her public images. She displays the stamina and country qualities associated with those born in the nineteenth-century Midwest. For her huge fiftieth-year retrospective exhibition at the Amon Carter Museum in Fort Worth and, later, in Houston last spring, she painted the largest picture of her career, possibly larger than any produced in New York that year . . . a massive canvas twenty-four feet long and eight feet high. With one inexperienced helper she stretched this canvas herself. Any but the youngest and poorest New York artist would have turned the job over to the pros.

Despite the fact that all these characteristic images of O'Keeffe are true to a degree, they only adumbrate, but do not really illuminate her painting.

In the Metropolitan Museum there is a watercolour titled "Blue Lines, No. 10," painted in 1916 by a young schoolteacher. This picture con- (Continued on page 221)



Right: *Georgia O'Keeffe at the entrance of her Abiquiu house with an enormous elk horn on one wall; stones, bones, a wood pile, a bleached and polished wooden door, a working of textures, mushroom colours and browns.*
Above: *In her patio at the ranch house with one of her two silver-grey chows. She grows in her small wild garden sage, chamisa, lace vines. The ladder takes her to the flat roof to see the sunsets, the gentian-blue mountains.*
Left: *Like a Harnett still life, exact rows of empty wine bottles, kept for their labels, Mexican baskets ordered into proper confusion.*

CECIL BEATON



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The continuing seepage of the Orient into the American consciousness, especially in parts of the country where once the only thing to do with "Chinese" was eat it. . . . The high pitch of money, from the national budget to the new nickel on shoe shines. . . . The oddball attractiveness of Mireille Darc, the young French star of the movie *Galia,* who sometimes looks like a piece of candy and sometimes like a bad cat, and who wears pants or nothing superbly. . . . In London, the brass-tacks thinking of the new car-hire firm called U Drink I Drive, Ltd.

PEOPLE ARE TALKING ABOUT . . . *La Guerre Est Finie,* Alain Resnais's long, slow, but ultimately clutching film about a professional revolutionary, played by Yves Montand, who manages to make both touching and convincing what is clearly a thankless job with lousy pay, niggling expense accounts, poor job security, and as much glamour as door-to-door selling.

PEOPLE ARE TALKING ABOUT . . . *MacBird!,* the freshmanic satirical play by Mrs. Barbara Garson whose parody of *Macbeth* manages to delight one sect of intellectuals and to disgust another and larger sect. . . . The strong, controlled emotion, the silken tone of the nineteen-year-old Korean violinist Young Uck Kim, who played the Saint-Saëns Concerto No. 3 in B Minor with the New York Philharmonic Orchestra whose director, Leonard Bernstein, picking his way among words as though in a mined field, called Kim "a genius." . . . A California-ism: "It's all wired," a change-over from "I've got it taped."

PEOPLE ARE TALKING ABOUT . . . Television's revived pleasant absurdity, *The Avengers,* a numbing, popular exercise in English adventure with Patrick Macnee as fearless Steed, with umbrella and cane and a rasping voice, while his team playmate is Mrs. Peel, played by pretty Diana Rigg in precisely fitted pants and shirt, her cool never shaken. . . . The sharp, mellow, worldly autobiography, *A Fashion of Life* by Harry W. Yoxall, who was head of British Vogue for forty years, a deft and amusing writer, and a strict magistrate, kind, knowing. . . . The movie slaughter of the slight and funny theatre comedy *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad,* now turned into an unfunny bore with Rosalind Russell as a handsome barracuda in wigs and Galanos clothes, and with Robert Morse as the innocent, twenty-five-year-old son, who looks like the father of four.

PEOPLE ARE TALKING ABOUT . . . The quick pleasure of *Letters from an Actor* by William Redfield who has written an extraordinarily good book about acting, using as his peg his experiences in *Hamlet* in 1964 when Richard Burton starred and Sir John Gielgud directed; the book is ready with descriptions of Burton ("a plain actor . . . a bardic actor—crooning, humorous and exotic—but there is also a bit of soil on his boots with all his education"), of Gielgud ("he does not preoccupy himself with what I would call 'acting' but instead allows the shape and weight of the words along with the *sound* of his own carefully tuned voice to do the acting"). Along the way Redfield mentions that light comedians are susceptible to "an infectious virus which causes the victim to believe that he is not only amusing but adorable."

ROBERT STEPHENS When is a star not a Star? When he is Robert Stephens, who may be the most visible invisible man on the British stage. A gifted, committed actor, Robert Stephens so consumes and is consumed by his rôles that he has almost no public image as Robert Stephens, the rôle he is playing in the photograph, *right.* Most stars have signs. The dimpled chin of Sir Laurence Olivier. The elegant soaring nose of Sir John Gielgud. The lope and brood of David Warner. The muscled bluntness of Albert Finney. The who-knows-what? of Robert Stephens. For the National Theatre in one evening he has played, in John Osborne's *A Bond Honoured,* an aggressively virile, vociferous, lecherous man and, a few minutes later, in Peter Shaffer's *Black Comedy,* a quiet, "camp" flit of a thing. Tall, better-than-good-looking, brown-haired, Robert Stephens at thirty-five rides a ground swell of fame in the theatre, but has rarely made a movie. "Both films and theatre are full-time careers," he said. "In films one must be constantly seen by the public. One must be a star, not just an actor." As Vanessa Redgrave's fiancé in *Morgan!* he played a fink so well he couldn't have wrung a romantic sigh from a blind, dotty maiden aunt. Discipline does it: "The most important thing is discipline—of voice, action, makeup, dress." Preparing for a rôle, even in a television one-shot, Robert Stephens reads up on the period, the people, the carryings-on of the times. He saturates himself. He disappears in the part. Which is why he has become, in England, the most visible of invisible men. LORD SNOWDON





PARIS

THE WAY IT LOOKS THIS SPRING

Left, through brightest Africa with tab and pockets—the bush-jacket dress in beige Morean linen belted with taupey-brown suède and chopped short. With straw mask-sandals to the knee... huge white-rimmed red goggles to hold back the dawn. These and the scarf, also Saint Laurent. Right, off-white shantung makes the points—the vest-jacket suit, a sharp narrowed shape over a slightly widening skirt. Ascot and shirt cuffs: black-and-white silk dots. Dormeuil silk. Saint Laurent earrings. Both pages: Roger Vivier sandals and shoes for Saint Laurent. Suit at Bonwit Teller.

The happy snappy days of Saint Laurent

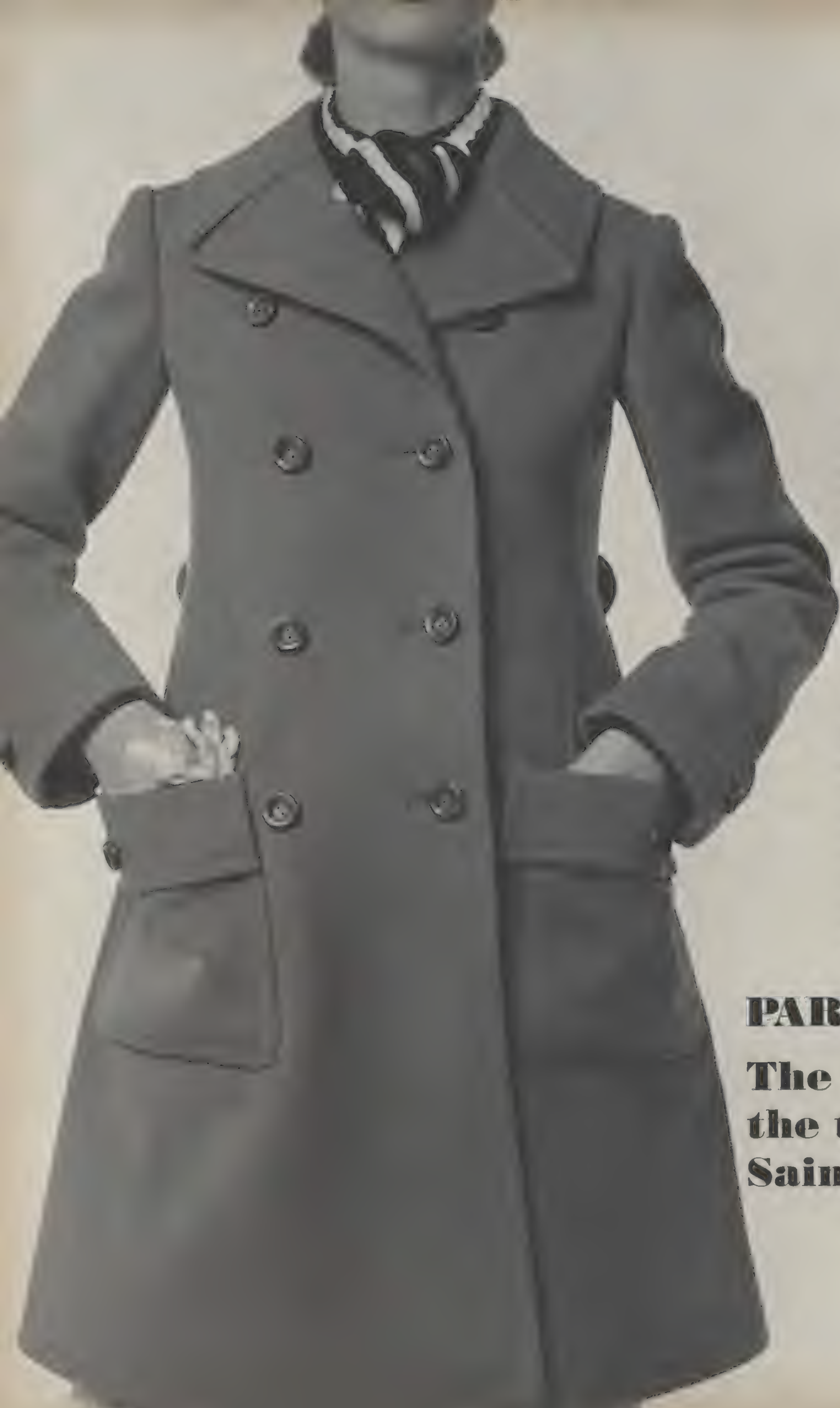


Left, plaided green coat,
a completely modern
look from nape to
double chain belt placed
low where pleats
break. Garigue wool.
Marshall Field; I. Magnin.
Above, the perfect
tailor's coat in navy melton—
long tab front, width from
small collar to hem.
Staron wool and silk.
At Bonwit Teller;
I. Magnin. Dior white laced
shoes, navy stockings. Dior's
raw-looking safari hat, shot at
long range and close-up.
Bonwit Teller;
I. Magnin.

BERT STERN

PARIS

The whole
day look
at Dior



Left, the officer's coat to end all officer's coats in a heavy caramel-brown gabardine...high, wide, wonderful lapels and a little width on the shoulder... then a narrowed, double-breasted line with big button-down pockets, small button-on back belt. Prudhomme wool. Bergdorf Goodman; Marshall Field.
Right, the smash suit look in brass-buttoned mustardy beige, grey, and blue plaid— long narrow jacket, long pointed vest with bright blue shirt collar and cuffs, pleated skirt. Dormeuil wool and Fibranne.

PARIS

The day of the tailor at Saint Laurent

BERT STERN

PARIS

Saint Laurent's tied coats and perfect shirtdresses

Left, the shirtdress the world's been waiting for—tab-collared navy shantung with epaulettes, fly front, brass insignia on one sleeve, and an easy easy hem. Burg silk. Bonwit Teller. Above left, Saint Laurent's other great shirtdress—black shantung, tab front, brass buttons, with a loose martingale holding it like a tiny silk coat. Burg silk. Lord & Taylor; Marshall Field. White stockings. White fedora: Bergdorf Goodman.

Opposite, this is it—everybody's coat. Double-breasted, tied like a little boy's dressing gown, chopped above the knee. Both coats, with proper notched collars, epaulettes, sleeve tabs. Above right, in Tattersalls—black, brown, white. Prudhomme gabardine. Marshall Field. Right, bronze gabardine over matching shorts. Nattier wool. All shoes: Roger Vivier for Saint Laurent.

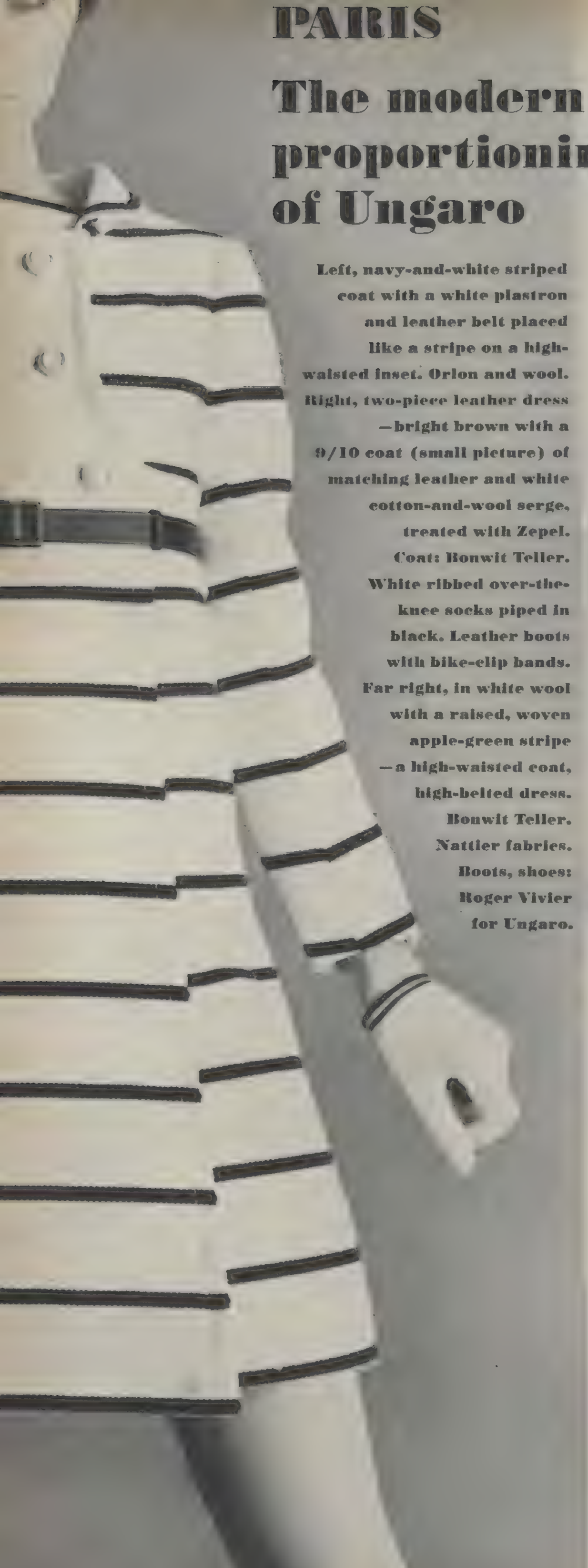
HENRY STERN



PARIS

The modern young proportioning of Ungaro

Left, navy-and-white striped coat with a white plastron and leather belt placed like a stripe on a high-waisted inset. Orlon and wool. Right, two-piece leather dress —bright brown with a 9/10 coat (small picture) of matching leather and white cotton-and-wool serge, treated with Zepel. Coat: Bonwit Teller. White ribbed over-the-knee socks piped in black. Leather boots with bike-clip bands. Far right, in white wool with a raised, woven apple-green stripe —a high-waisted coat, high-belted dress. Bonwit Teller. Nattier fabrics. Boots, shoes: Roger Vivier for Ungaro.







BERT STERN

PARIS

the great big prints at Lanvin...Dior



Left, Lanvin's tilted tassel-fringed hem —up in front, down in back—a strong swoosh of purple, grape, peacock-blue, and white Bakst flowers. Bias-cut blouse and dinner skirt in Bianchini silk. At I. Magnin. Sandals by Mancini. Right, Dior's *boubou*, a silk jungle of stippled African greens and fuchsias thrown round one shoulder, caught round one ankle. In Abraham eloqué of silk and wool. At I. Magnin. Dior jewellery and babouches. Both pages: Alexandre coiffures.

BERT STERN

PARIS

the new Viviers

1

2

3





1. The platform-sole sandal—silver lizard on red-lacquered wood, squared at the toe. Spool-back heel slanted inside. 2. Platform sandal in print—voyant flowers on surah. 3. Now it's natural Panama—the low, oval-toe pump with beige plastic Greek-key buckle. 4. Ankle-strap platform sandal in black-and-white surah. 5. Another view of the buckled straw pump. 6. Sling-back pump—natural Panama; beige plastic buckle. 7. Navy platform sandal—shiny Corfam, on lacquered wood sole. 8. Sling back, open toe—white Corfam pump; lacquered navy platform. 9. Buckled ivory calf pump; squared heel. All to order: Saks Fifth Avenue.

1967 BEAUTY— WHEN THERE'S A LOT OF FASHION TO LIVE WITH

This is the beauty situation—now, right now: the total look in fashion hangs on the total quality of beauty. Everything perfected. Everything from head to foot. Nothing a washout. . . . Head, face, arms, legs, feet, carriage—*all* carry fashion equally now. Now that feet flash in bright vinyl, prints foam with colour, coats roar with print, jewels toy at ears, throat, wrists—and "impossible" ideas look suddenly correct. (*Correct* is the word to describe cobalt-blue ribbed stockings worn with a green linen dress, clear orange and purple bracelet.) . . .

What's too much or too little makeup when six colours and x patterns ignite everything from the neck down? When mini-jupes zip around over sauvage leo-bodies, and gilt mini-pants give evening trousers dazzling competition. When legs skim toward summer in gold stockings, gold lizard shoes for day. . . . Does exuberance call for more exuberance? Does everything step up? . . .

Not in our book, it doesn't. The costume party that started with ornamental eyes is over—where the face is concerned, that is. The more "amusing" the fashion, the more genuine its beauty demands. Demands for hair that looks like hair; makeup colours in the clear; skin in the best pink-gold of condition. . . .

And that's not all. Never before has there been such focus on the quality of arms and legs. On the quality and spirit of a walk; the walk's excitement. . . .

Never before, in fact, has the *total* quality of a woman's looks been subject to such scrutiny. Or had more going for it in the way of real help. . . . Curious upshot of a strong fashion era: more and better beauty. (Continued page 202)

1967 FACE—WHEN THERE'S A VIVID PRINT TO DEAL WITH

The face in print can be this simple. Face: fresh and clear. Hair: worn in a new, neat, head-sized smoothness. Everything: glossed over. Take the lipstick. A shiner. A glosser so sheer it's clearly see-throughable. Yet it decks the mouth with a definite colour. The exact colour you see in the stick. Decks, not stains. Max Factor's newest, UltraLucent Sun Sheer—shade on view, Sheer Peach. . . . Eyelashes: dreamed up and drawn on in her own way by Twiggy, the mannequin here. Whose dress, popping with flowers on crêpe, slimly scooped at neck, is by Michèle Rosier for Pierre d'Alby and has its own name, "Doux Dingue"; Bloomingdale's. Hair, Carita.

BERT STERN



1967 BEAUTY— WHEN STRONG PRINTS TURN LOOSE

Yes, it is chiffon. And no, it is not for garden parties. The message that's flashed is colour, vivid colour—colour throbbing against colour. Keep it that way. . . . Buff up any gold in the skin. Use the sun for all it's worth, or fake a suntan, or wear sheer gold stockings. Gloss the arms. Find the facial highlights. Use real colour on the mouth. But make it a colour that's loaded with light. Charged with light, full of colour: the three new lipsticks by Dorothy Gray

Navy Pink, Navy Red, Navy Coral. Navy Pink is the shade you see here. . . . *Left*, by Sarmi, in Brossin de Méré silk chiffon, a dress hung from a string. At Bergdorf Goodman; Nan Duskin; Julius Garfinckel; I. Magnin. Charles Elkaim earrings at Henri Bendel. Phoenix stockings. Hair—thickened with Tovar-Tresses—by Ara Gallant. . . . *Right*, silk slip with a cage of silk chiffon —twin prism print, print, print. By Helga. Bergdorf Goodman; Nan Duskin; I. Magnin; Liberty House, Hawaii. Nucci earrings at Henri Bendel. Hudson stockings. Hair by Ingrid of Michel Kazan.

PENN



1967 LOOKS— WHEN THE PRINT HAS THIS MUCH IMPACT

This is the essence of everything new, clean, modern: the impact print. Read its instructions this way: Keep the head tall, small, almost like a flower, clear in shape. Make the skin glow with highlights. Wear some mouth. Give the legs a touch of gleam (nothing wrong with thin gold stockings, you know) .... *Left,* a coat described in a single word: reallygreat. Printed silk, dress to match. By Oscar de la Renta for Jane Derby (the silk-maker is Royal Woolens). At Lord & Taylor; Gidding-Jenny; Neiman-Marcus. Earrings by Michael Hic, also at Lord & Taylor. The stockings shown here are by Round-the-Clock. *Right,* a dress of a genre that's marvellously useful, and not usual: a dress ready to be worn through the day, right into dinner. Black and white silk twill. (Nothing happens at front—excepting print.) By Murray Nieman for Hannah Troy. Fisher & Gentile fabric. About $160. At Bergdorf Goodman; Sakowitz; I. Magnin. Roman Stripe stockings. Bracelets a mix of things K.J.L. and Cadoro. The earrings by Richelieu. *Coiffures,* left and right, both arranged to a new smaller headsize by Marc Sinclair and Fashion Tress hairpieces.

PENN

1967 BEAUTY— WHEN FASHION PACKS A WALLOP

When there's a lot of fashion to live with, skin needs glow to hold its own. Every makeup maker we know is trying for a makeup that looks nude but isn't. Some are out for gold as they once mined silver. Many see complexion makeup as a five- or six-step process—a toning base to fake a suntan, plus a covering colour, plus a variety of blushers, glisteners, contourers—all for a skin that looks sunned, taut, young, responsive. *Not* demonstrably made up. . . .

When there's a lot of fashion to live with, wear some mouth. Believe us: lipstick with vibrancy has got to be. . . . Open the eyes with colour. But subtly; don't glare. Sunlight yellow, mimosa, lemon, are among the eye-shadow shades slipping in to take the place of dead-white eye makeup to bone up the eyes and lengthen eyelids. . . . Keep the lash-line glossy. Latest eyeliners feature built-in gloss; they shine like vinyl. . . . Put rouge around the eyes: above, below, beside. . . . Blend makeup with damp sponge. Powder only where necessary. . . .

When there's a lot of fashion to live with, have several ways to wear your hair, but have some one way that gives your silhouette the neatness of a flower. Neatness could come from your hairpiece collection, could be ready on a wig-stand, or could be your own basic cut. Watch for the new smaller head-size in hair. Via wig or scissors, it has message. . . . Add an extra half hour to your hairdressing-time once every few weeks to let a true conditioner show you its wonders. Can help everything: gloss, loft, maintenance of set—some fans even say it helps the length of time their hair stays clean. . . .

When there's a lot of fashion to live with, but a certain shortage of skirt, walk. Walk with purpose. Swiftly and lightly. What a beauty treatment. . . .

1967 GLOW— FOR THE 1967 PRINT

She glows—the glory, opposite. With an action print. All geometrics, black with taupe with creamed white. Swinging full-bodied from the yoke. Underlined by brown net stockings. . . . She glows—facially—because she's found a new, wearable night cream that grows a glow almost instantly (Ritual by Charles of the Ritz, about which read all, page 114). She twists—in the hair department; in this case twirled and top-knotted by Kenneth to go with the glow below. Jacques Tiffeau dress for Tiffeau & Busch, an Onondaga silk print, circa $185 at Lord & Taylor; Jordan Marsh, Boston; Burdine's; Hudson's. Lycra-and-nylon stockings the good work of Round-the-Clock. . . .

PENN



Just off the wires from Paris, this word on the inventor of the plastic-disc dress: Paco Rabanne is a Basque from San Sebastián...says his humour is more black than anything else -he enjoys sick jokes but rarely plays any jokes on anyone. As for his imagination: it is almost boundless - he is constantly working on his idea of redoing the world. feels that there is not one single thing that can not be reconsidered or redone in a more modern way. He is more concerned with the visual impression—the direct image of a thing—than any other impression an object may make. He feels that we are living in a visual civilization and the visual impacts must be stronger than anything else. His feeling about jazz: he thinks that everyone has a need for rhythm in one form or another—be it jazz, flamenco, Beatles, or Stones, or you name it. When he is not working he is exploring the world, on foot or by car—he adores walking for hours in Paris, in parts unknown to him—to turn a corner and discover new streets, never taking the (Continued on page 228)

Fashion, part of Paco Rabanne's dream of change.... *Left*, the mini-modern-gladiator dress—squares and rectangles of aluminum, hinged and buttoned. *Right*, glow-of-pearl rhodoid evening coat—hinged squares and fringe blowing like straws in the wind.

THE NOW AND FUTURE PACO RABANNE

AVEDON





There are materials that have never been dared in fashion; Paco Rabanne will dare them. There are constructions that haven't been dreamed of; he's dreaming of them.... *Left,* his short, shimmering, never-still fantasy of an evening coat, made entirely of gold-speckled black plastic—shreds of it massed over graduated plastic squares, all linked together with little metal rings. *Right,* the gladiator girl in white leather: buttoned squares shaped to the hip, strips flipped to the thigh—and wouldn't this be something with bronzed arms and legs and white leather sandals laced all the way. Paco Rabanne fashions, these pages: Bonwit Teller; coiffures, Ara Gallant; Tovar-Tresses Dynel hairpieces.

THE NOW
AND FUTURE

PACO
RABANNE

SHAPE-UP PRINTS

THE FASHION UNDER THE FASHION—

The prettiest figures in the world are shaping up in print...spriggy prints, dotty prints ...the freshest colourings in the lithest little shapes to wear under everything this spring. You're in clover, right: clovered-pink nylon tricot brassière, pantie brief in power net of Lycra. By Van Raalte. Brassière, $4; brief, $5. Bloomingdale's; Higbee. Hudson stockings. Mixed sprigs, right centre, on a white bias-cut, lightly padded brassière and scalloped half-slip. By Hollywood Vassarette. Brassière of Antron nylon tricot, Lycra, fiberfill, $5. Slip of Antron nylon tricot, $6. Best & Co.; Carson Pirie Scott; J. W. Robinson. Mary Grey stockings. Small and dotty, below right: brassière and a mini-slip hipped on its own bikini pantie—velvety black dots on white, rimmed with white lace and black velvet ribbon. By Perma-Lift, of flocked nylon tricot. Each, about $5. Lord & Taylor. Free-form background these pages, designed by Olivier Mourgue with yards of Guillemin jersey over furniture by Airborne. All coiffures by Alexandre, Paris.

HELMUT NEWTON





HELMUT NEWTON



SHAPE-UP PRINTS UNDER FASHION

Fresh flowers, opposite above, scattered on a white brassière and smoothing panty brief with a panel in front. By Jantzen. Brassière of Enka Crepeset nylon and Lycra, $5. Brief in power net of Lycra, $8. At Bonwit Teller; Burdine's. Bright blue stockings by Roman Stripe. Bright spot, opposite below: shock-pink brassière and half-slip spot-dotted with chrome yellow, poison green, and white; edged in pink satin. By Lily of France, of Du Pont nylon tricot. Brassière, $5. Slip, $6. Bonnie Doon stockings. All: Lord & Taylor. Lingerie: Frost Bros.; J. W. Robinson. Dots and a dash of lace, above: blue dots on a white brassière and the front panel of a leggy panty girdle banded around the legs with a flutter of white stretch lace. By Sarong. Brassière of Dacron (Klopman fabric), $7. Girdle of Dacron and power net of Lycra, $11. At Bloomingdale's; Woodward & Lothrop; Burdine's. Three little nothings in tropical bloom, above right: bright brassière, bikini panty and mini-sarong by Arthur Williams for Siren, of Caprolan nylon (Donson fabric). The three: $5, $2, $6. At Lord & Taylor; Joseph Magnin.

SHAPE-UP PRINTS UNDER FASHION

Speaking of prints, above, here's a daisy—lightly padded brassière and a white Lycra brief by Maidenform. Brassière of Fortrel and Avril with fiberfill, $4. Brief, $6. Lord & Taylor; Woodward & Lothrop; Sanger-Harris. Roman Stripe stockings: Best & Co. (The speaking tube's strictly for kicks.) Pale-pink polka dots, opposite above, on a white brassière with low-cut sides for wide-open armholes, on the panel of a panty girdle with no-show garters for a smooth line under knits. Vanity Fair. Brassière of nylon tricot and power mist of Lycra, $4. Lycra girdle, $9. Hudson stockings. All: Lord & Taylor. Lingerie: Sakowitz; I. Magnin. Shape-up pink, opposite right: flowery pink brassière with slight padding, and a leggy panty girdle panelled in front—pretty way to shape up under fashion this spring. By Olga. Brassière of nylon taffeta and Lycra with Kodel fiberfill, $6. Girdle in power net of nylon and spandex, $14. Lord & Taylor; Filene's; Bullock's, San Fernando. Hudson stockings.





SHAPE-UP UNDER FASHION

The small print, above: blue-green-and-yellow flowers scattered over a pink brassière and bikini panty by Kayser Roth. Of Caprolan nylon tricot. Brassière, $3; bikini, $2. At Henri Bendel; Sanger-Harris. Mini-minis, top left: opaque nude nylon brassière and a hip-slip with bikini panty attached. Rudi Gernreich for Exquisite Form. Brassière, $4. Slip of Caprolan nylon tricot and spandex, $8. Bloomingdale's. Shape-in-one, centre left: one lithe tapering stretch, lacy cups on the bias to lift and round the bosom. All-in-one by Sarazin, in black power net of Lycra, $17. At Lord & Taylor. Silver mesh stockings by Van Raalte.

HELMUT NEWTON



Second-skin shape-up, opposite below: lightweight all-in-one of black Lycra spandex—cut low in back, high on the legs, trimmed with lace. The Formfit Rogers Designer Collection, $18. Bergdorf Goodman. The waistband, above right, to mould the waist under this year's wave of narrow belted dresses and coats —black, lightly ribbed. By Warner's, of nylon, Lycra, and acetate, $10. At Best & Co., the middle of April. Long line of torso, right: focus on a smooth waist, with light padding for the bosom; black with pink-ribbon beading. By Lady Marlene; nylon, Lycra, with Dacron fiberfill, $11. At Bonwit Teller. Ariadne stockings.

HELMUT NEWTON

SHAPE-UP
UNDER FASHION



The under-bikini, left: pale-blue nylon tricot brassière with straps that can be worn as a halter, a narrow elastic band across the back; bikini panty to match, of stretch nylon tricot cut out on the sides. By Formfit Rogers. Each, $4. Bloomingdale's; Gladdings; Hudson's. Out of sight, above: a brassière that solves the show-of-straps problem with an adjustable cross-band to hold them in—of black nylon marquisette and lace with low-cut sides, cups half-padded with fiberfill. (Cross-band can be removed.) By Warner's, $6. At Best & Co.; I. Magnin, in early April.

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

***Jane, Jane** out of the bowling lane! You're spoiling the game! And Sharon, Tina, Trini, Marisa, Arnaud, Don, and Batman want to play, too! It's Monday and the La Cienega amateur night is on!*







As usual, Janie Holzer is a cutup (above left). In Hollywood one Monday night she called a few pals. And they ended up, rolling the balls. Everyone has his *own* idea of what's for the bowling bit; Janie thought it was jet-black paillette pants, a silver skimpy ribbed sweater. Donfeld, the costume designer (below right), saw black and white polka dots with suède thigh-high boots.



Sharon Tate (left) ready steady to go strike. What she's got on—green Shetland sweater stretched down to mini-length; green granny glasses, same shade as her eyes.



PHOTOGRAPHS BY CATERINE MILINAIRE

"Run," said the Marchesa, "as fast as you can to Bob Bugnand's boutique. He's told *no* one it exists because the location will change now that the plumbers' strike is over . . . but he's doing a torrent of business with the prettiest dresses I've seen in years. There is one, done in every fabric for evening—especially heavenly vibrant prints—that friends like Isabel Eberstadt and Judy Peabody have been buying by the threes—caftan-y, but small, narrow on top, and encrusted with 'jewellery' embroidery borders at the neck and sleeve—on the print—divine! Not cheap, of course, but exquisitely made. Around $250." Bugnand boutique may now be at 200 E. 62nd St. But caught as he was at the plumbers' caprice, try 220 E. 60th St., too. . . . **Pearls bigger than the maharanee's.** Those sensual, if not subtle, earrings of K.J.L.—practically big as golf balls and as beautifully pearlized as if they came from the deepest Oriental sea. They've been hard to find. Now $5 at Kenneth's boutique, 19 E. 54th St. . . . Also at Kenneth's—the same delicious scene any one of these nippy days: hanging on the crimson lacquered racks of the Paisley-laden dressing room, masses of the 1967-crazy fur coats. All neatly stacked; the fitches here, the foxes over there, mink "bits" to the left, the "I-don't-know-what's" to the right. . . . **The cache uncovered—**Rudi Gernreich's great underpinnings—the little bitty "No Bras," the snippet mini-slip with the strapless bra top. Lots and lots in every size—in black, white, flesh—a big stash of these hard-to-gets. Robert Leader boutique. Bra's $1; slip's $8. 116 E. 54th St. . . .

Batman, right, came to play in his "civies"—facial expression and all. But what a bowler! That's when the real Batman comes through. Sharon Tate, below, checked the AMF scoreboard to see if Batman's performance was real. . . .





Is Batman real, can he really bowl like that? Yes, Janie, yes, Don, you have just seen the living proof right here on the AMF bowling lane. . . .



Trini, Tina, Marisa, and Arnaud (below) get swinging and Trini Lopez (below left) can really swing—he's got all that California breeze about him right down to the dressing—open shirt, V-neck sweater—very casual, comfortable. . . . Tina Sinatra's (below centre) a good sport. She doesn't mind that you have to rent those red and green stripe "uglies" for your feet—and that they add nothing chic to a tartan mini and skinny black pull. . . . Marisa Berenson, right, is willing to admit she's an amateur but who cares when she looks so decorative done up in yum pink jersey. . . .







The final bowl—a real blast of a one—comes from the visiting Frenchman—dashing photographer Arnaud de Rosnay, below.



More on next page

VOGUE'S OWN BOUTIQUE *Continued*

When Audrey Hepburn came to tea fresh from Europe—she looked delicious in her little navy coat with brass buttons—very narrow and tight over a short navy-blue dress with a white collar; white stockings, and buckled shoes. Very Parisienne. Very perfect. Very smart. She asked, "Has the short skirt come and gone in America? It is most extraordinary—you never see any, anywhere...."

When Liza Minnelli came to call she wore her navy-blue dandy suit—swallow-tail tailleur jacket over white point d'esprit shirt, lace ruffles spilling up the throat, down wrists; a little nip of a skirt above lacy white legs, navy-blue toe-tappers. She told us about her first flick, *Charlie Bubbles*—with Albert Finney, coming in the autumn. . . . ***Seen in the Borders*** (southern Scotland) at New Year's—Pucci print jersey pyjama suits for evenings at home. . . . ***Perfectly okay place to appear*** in a pyjama suit—or a jumpsuit, or any knockabout-your-own-digs kind of look: Sunday nights at Michael Pearman's new restaurant, The Running Footman. You can bring the dog, too. Only prerequisite, you must be, or come with, a stockholder. The rest of the week it's just a smart, suave Manhattan restaurant—***and a mini-skirt would look great....***







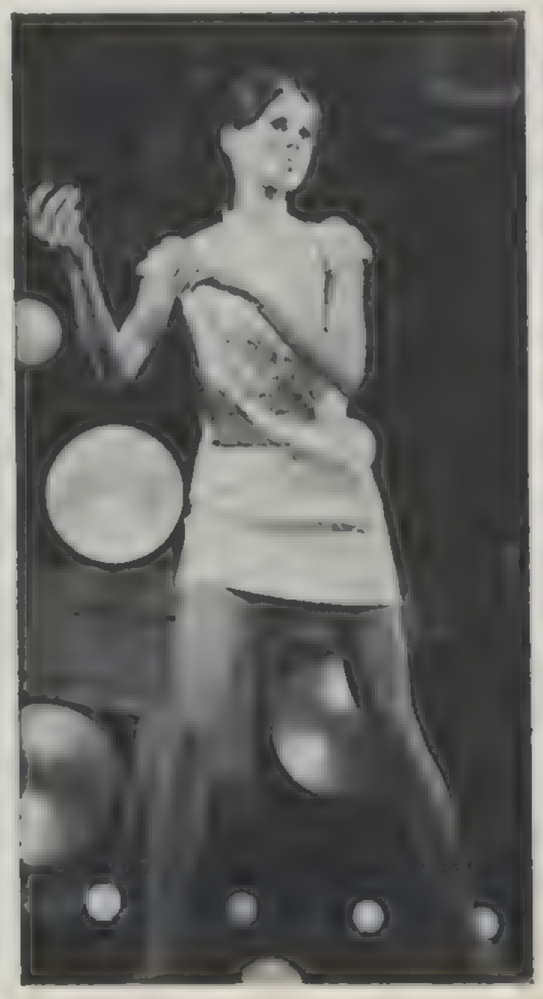


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JACK ROBINSON







Georgia O'Keeffe

(Continued from page 178)

tains simply two thin, freely painted blue lines drawn vertically down the middle to a flat blue bar across the bottom. It represents over a hundred related paintings and drawings which are perhaps the boldest and brashest avant-garde art done by an American in this century. "Blue Lines" was reproduced in 1946 as the frontispiece to one of the most well-read books of the postwar period, F. S. C. Northrop's *The Meeting of East and West.* For thirty years these pictures had remained prophetic. They were shown first in 1917 at the Alfred Stieglitz "291" gallery, a few again in 1934 and 1935, and then several were included in retrospectives of the artist's work at The Art Institute of Chicago in 1943 and The Museum of Modern Art in New York in 1946. Not until 1948, with the advent of the now historic Abstract Expressionist period, did contemporary art begin to catch up with them.

In 1912, after a half-dozen years of study in order to become an artist in her own right, Georgia O'Keeffe turned to art education as her vocation. She had satisfied all the requirements at The Art Institute of Chicago and the Art Students League in New York, but she remained discontented with her work because it seemed an empty echo of what had already been done. Her training had been academic. She had had relatively little contact with "modern" art as such.

However, she had come into contact, through Alon Bement at the University of Virginia, with certain theories put forth by the leading art educator of the first two decades of this century, Arthur Dow. In order to derive rational principles for the teaching of art to children and young students, Dow had analyzed both the Western and Oriental arts of design, painting, and architecture. From the 1890's on, he had shown that, if one understood the abstract character of the basic elements of art: line, colour, shape, rhythm, space relations, et cetera, not only did all world art open up to appreciation, quite apart from its place, time, and iconography, but that a new art could issue directly from these elements themselves. Dow's position placed him well ahead of the Cubists and the Futurists, and even the Russian, Malevitch. The implications of his theories were ripe for application and extension by the time O'Keeffe came under his influence.

Unlike Max Weber who had been an early and enthusiastic student of Dow's theories, O'Keeffe was lucky enough to get entirely away from the confusion of the New York art scene with its crosscurrents of imported Cubism and chauvinistic academicism. Without being aware of it, she had dropped into an atmosphere which would force her to invent a new kind of painting. West Texas . . . the Panhandle . . . is nothing but a rolling sage-covered openness where you can see the weather coming for a week. There was nothing for either her or her students to paint. She taught them to address an envelope, to find and draw a door, to make abstract designs, to draw from their imaginations. She threw out the textbooks which suggested exotic and useless subject matter and unfamiliar space situations. She herself began to draw and paint abstractions based upon her feeling for the experience of the openness, the verticality of the sky and the flatness of the land . . . with, in other words, the same elements around her which equalled Dow's elements of art . . . space, colour, line, and shape.

Though not all of the work of her years in West Texas is equally abstract, most of it, without the identifying titles, would appear so today. The watercolours are extraordinarily simple and direct. They are limited, as recent painting has been, to one, two, or three colours. The nightscapes are rich and dark in blues, greens, and reddish purples with a sense of inner light, yet the depth of each is so handled that it may be read as a stain of colour on a flat surface. She avoided deep space effects also by floating the whole image

(Continued on page 222)

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Georgia O'Keeffe

(Continued from page 221)

well inside the rectangle so that, even when it is composed only of colour and light, it still has the properties of shape. In all of them she moved easily from symmetrical arrangements to an asymmetrical system of balances weighted by appropriate shifts of colour intensities. In this grand simplicity there is a continuous display of knowledge and purpose. Nothing is left to chance. There are no gestural passages or exhibitionist techniques, yet the pictures are more emotion-laden than the wildest of the "expressionistic" paintings of this century.

O'Keeffe pinned down her vision by doing everything in series. Besides the dozen or so vertical blue lines which the philosopher-historian Northrop sees as a bridge between two aesthetic worlds, Eastern and Western, there are series of broad rectangular areas of soaked colour, of sweeping spirals, of opened grid patterns, of symmetrical ovoids. It is clear from this repetition of a theme and its format that she was no more interested in the phenomenon which provoked it than in the reduction of it to the most minimal and yet telling means she could discover.

Without perhaps being aware of it at the time, O'Keeffe was constructing for herself a group of what nowadays would be called "primes" and "form-classes," a morphology with which she would be preoccupied for the next fifty years. The vast amount of nonsense which has been written about her less abstract paintings of the 1920's and 1930's, associating her flower centres with sexual symbolism, her animal skulls with death, et cetera, begs questions of interpretation rather than answers questions of intent and visible results. Evidence has been growing every day that the evolutionary process of the twentieth century has been in the direction of a distillation of all forms of form and all forms of thought. Abstraction is the way art re-creates itself and strives to get down to simple universals from which new total styles can develop.

O'Keeffe's own procedure was to derive directly from nature basic shapes and structures consistent with the elements of pictorial design. From this vantage point she could reproduce nature or not, at will, without changing either her style or her forms. The fact that she has moved rather rhythmically back and forth between realism and abstraction has confused even her admirers. But she has always been a realist in the most American and pragmatic sense of the word. The strength of the American Realist tradition, characterizing our best art from the seventeenth-century Freake-type painters, through Copley, the Hudson River School, Harnett, and Eakins, lies in the fact that it was never interested in illusionism as such nor in the subjective aspects of subject matter, but rather in the honest presentation of form.

The impact of the huge, amorphous Armory Show of 1913 was perhaps one of the most unfortunate incidents in the history of modern art. It confused the issue just at the moment when American art was beginning to find its way out of the prewar chaos of styles. Moreover, the latest European art had already been shown in New York since 1908 by Alfred Stieglitz and others. Stieglitz, with the help of Edward Steichen, had exhibited work more advanced than that featured at the Armory . . . Matisse, Brancusi, Picabia, and the analytical Cubism of Picasso had all been shown before 1913. These reports on Europe, more particularly Paris, came in discreet quantities, enough to nudge and needle without overwhelming. (Who knows, for example, what damage has been done to budding movements in Argentina, Israel, and Japan by the onslaught of American Abstract Expressionism.) Seen in the right doses, the abstractionism developing abroad, though headed for its own disaster, was supportive of the deeper reorganization of the arts of design, painting, sculpture, and architecture going on here, stemming mainly from theories like those of Arthur Dow and Frank Lloyd Wright. The latter had sought a basis in "the nature of True

CHARLES COOPER

As seen on page 112

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form" for creating a new, indigenous, and wholly modern architecture. The difference between Wright's architecture and that of the later Bauhaus was precisely that the latter came out of Cubism and its system of geometric planes leading to interminable rearrangements of the rectangle. Wright, however, had studied Oriental, pre-Columbian, and other non-Western modes of design as well as the structures of nature, and was able to leap out of the purely Western tradition.

After the Armory Show attention was once again focused on Europe as the mystical source of creative power. The accumulated theoretical energy in America, virtually on the edge of large expression, was now penned up until the end of World War II. Expatriotism in the 1920's climbed like the stock market. The frenetic, reactionary arts of Dadaism and Surrealism captured the imagination of a public unable to distinguish the truly new from the nostalgic, unwilling to separate literature from art. Only O'Keeffe and Wright, and, to a degree, the painter Arthur Dove, were prepared for the trip through the long desert awaiting American art between the wars.

O'Keeffe's strong personality matched that of Wright, who was born, by the way, in 1869 in Wisconsin just sixty miles from Sun Prairie where she was born in 1887. Though she says today that her paintings are not the result of any theory, she agrees that Dow gave her the equipment to find a creative and yet orderly approach to the basic problems in art. She speaks of the extreme simplicity of his ideas and how they can be applied to any aspect of life where an aesthetic decision is required, "like selecting a tie, for example." This approach, once mastered and entered upon, made her impervious to fashion and gave her the assurance to withstand the criticism and misunderstanding that was to come. It probably also accounts for her habit of showing all the paintings done in any one year, often amounting to forty or more.

O'Keeffe had already established her basic approach to painting before she entered the Stieglitz circle which was comprised of such memorable figures of the time as Marin, Hartley, Paul Strand, Paul Rosenfeld, Charles Demuth, Dove, Hart Crane, and Sherwood Anderson. Rosenfeld and Hartley, who was a poet-painter, wrote essays on her work. But it was Dove who played the rôle of friend and fellow artist. With Stieglitz there seems to have been a constant and critical interchange of ideas. In their first years together, much time was spent at Lake George, the Stieglitz family summer home. The best pictures from this period are of fallen leaves, enlarged and painted as flat as they are in life. (In the 1960's Jasper Johns would paint a flat U.S. flag on a flat surface.) It was toward the end of the Lake George years (1927) that she painted a simple, flat portrait of the window in their house which now hangs in The Museum of Modern Art. Stieglitz made several fine photographs of parts of this house in the 'thirties, one including "her" window and another of a door she might have painted. But Stieglitz, as a photographer, was interested in pushing his camera work toward form in terms of contrasts of light and dark. O'Keeffe was looking for form in terms of line, edge, colour and design.

No one has yet given an adequate explanation for the explosion of American Abstract Expressionism on the world scene following World War II. Since the European-engendered styles, synthetic Cubism and Surrealism, and the dominant personalities of Picasso and Matisse had filled the interbellum period, and since several of the men who were to become known as the Abstract Expressionist painters had been pseudo-Surrealists or Picasso followers, the new American painting is usually traced, with guile and circumspection, to any variety of causes and sources. One thesis would give the credit to Adolf Hitler and Peggy Guggenheim because the latter assisted a large number of artist refugees to escape from the former. The appearance of

(Continued on page 224)



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Georgia O'Keeffe

(Continued from page 223)

these men on New York streets created, it seems, a little Paris, stimulating our provincial artists to new and great things. Another thesis credits Jackson Pollock's athleticism and psychic megalomania. More plausible is the one which credits the influence of Hans Hofmann and the rediscovery of the great chaotic Kandinskys in the old Guggenheim Museum. Least plausible are the explanations which find their sources in the mysteries of Surrealism.

Surrealism by definition is loaded with referential content. It was born in reaction to the increasing "contentlessness" of Cubism. As Clement Greenberg has remarked, "Picasso and Braque . . . in their collages of 1912 and 1913 . . . drew back from the utter abstractness for which analytical Cubism seemed headed."

That "utter abstractness" was the result of the Cubist attempt to reduce all form to a system of geometric planes *alien* to every form *except* geometric planes. Thus it found itself faced with a future dedicated to an infinite series of merely pleasing arrangements, of "good" designs. Most of what we think of as Bauhaus art and the International Style in architecture went along this road. Picasso, and later the Surrealists, unable to turn to a more viable system of design, and faced with "the death image of Egyptian geometry," as Barnett Newman has called it, stuffed "content" back into painting and went off on a thirty-year digression from the heights gained in the nineteenth century by European Impressionism and American Realism, styles of painting which had paved the way for abstract art by developing a cool attitude toward the subject.

The Surrealist imagination was certainly fertile and helped, in its way, to uproot the traditional notion of what a picture might be. It also helped to dissociate, *psychologically*, form from nature in the public mind. But its emphasis on "content" was the antithesis of that evolutionary process attempting to arrive at a basic, formal style. And simply as a mode it could never suit such a straightforward painter as O'Keeffe nor the literal rendering of the object which led Americans to Pop Art.

Had the analytical Cubists been able to tap the roots of Dow's pragmatic and open-ended theories, they might have been able to come up with a systematic approach to the problem. Or had they been able to jettison their underlying sentimentality toward the objects they were flaying with their "*petits cubes*," they might have found the way out. What saved, and saves, O'Keeffe, is that in the American Realist tradition, she has absolutely no sentiment whatsoever for the objects when she paints objects. She treats them as coldly as she does her abstracted shapes. She is an existentialist and so are her objects. Her paintings have no "content" in the European sense of the word. The occasional meaningful title has been someone else's idea.

The truly original Abstract Expressionist painting had nothing to do with Surrealism. It was the very act of abandonment by the artists of their Surrealist positions which made them into Abstract Expressionists. By dropping all content other than colour, line, shape, and space relationships, Pollock, Newman, Still, and Rothko, et al., by their attitude toward the canvas, rejoined the American Realist tradition and the issue where it had been left in 1917. The excitement and the sudden sense of freedom the leading painters of the late 1940's have recorded sounds very much like O'Keeffe's description of how she felt when she just decided to paint as she wanted to and made "Blue Lines" and "Light Coming on the Plains," and the others.

A great many of O'Keeffe's paintings from the 1915-18 years, if blown up to the heroic size of the Abstract Expressionists, could pass easily for slightly nature-oriented examples of this later period. In the broad colour pictures the hues go down smoothly, anonymously, soaking the surface; the colours are rich and deep like the Rothkos of the early 'fifties; others are stained in a brilliance and manner reminiscent of Morris Louis. The frontality, the openness, the symmetrical simplicity all belong as much to the later period as to her own.

Several of the artists in the newest wave of American painting have admitted a strong interest in O'Keeffe's work, among them the late Paul Feeley and Kenneth Noland. Feeley apparently picked up from O'Keeffe a technique he used for many years in his watercolours and later in his paintings of late 1959 and the 'sixties, namely the separation of each colour area from the next by a thin margin of unpainted surface . . . a method which prevents the actual and optical mixture of colours where they meet. Feeley also admired her coolness and control and imitated it in his last few years. Noland, whose original swirls of ragged colour evolved into clean-cut concentric circles in 1959-61, seems to have taken a definite interest in her centrifugally designed flower pictures. There is also an O'Keeffe of 1929, "At the Rodeo," an enlargement of a Mexican Indian ornament, wherein the centre recalls this whole Noland series.

One could go on . . . finding a number of Ellsworth Kelly's shapes of several years ago in the ovoidal openings O'Keeffe abstracted from pelvises; young Larry Poons's rhythmical grid patterns in her "Starlight Night" of 1917; and even younger Patricia Johanson's thin coloured line in the first 1916 series. But this would be stretching the point in terms of actual acquaintanceship on the part of these artists with all of her work. Suffice it to say that once a painter has had his effect, the reverberations continue from sheer logical development.

Possibly the real importance of O'Keeffe in American art history lies in her faithfulness to her first intuition that she had in her possession the key to a new and yet traditionally valid art. The winds of fashion must have been very strong over the years, but like Matisse and Mondrian she has remained herself. Moreover, from the evidence above, it appears she was right.

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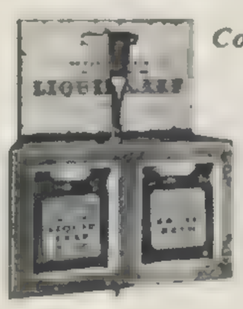
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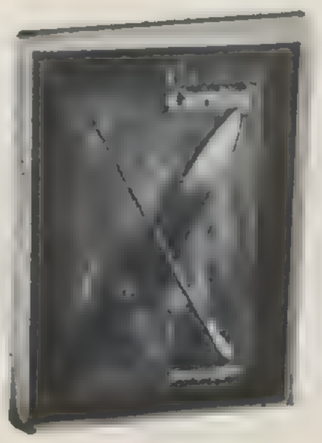
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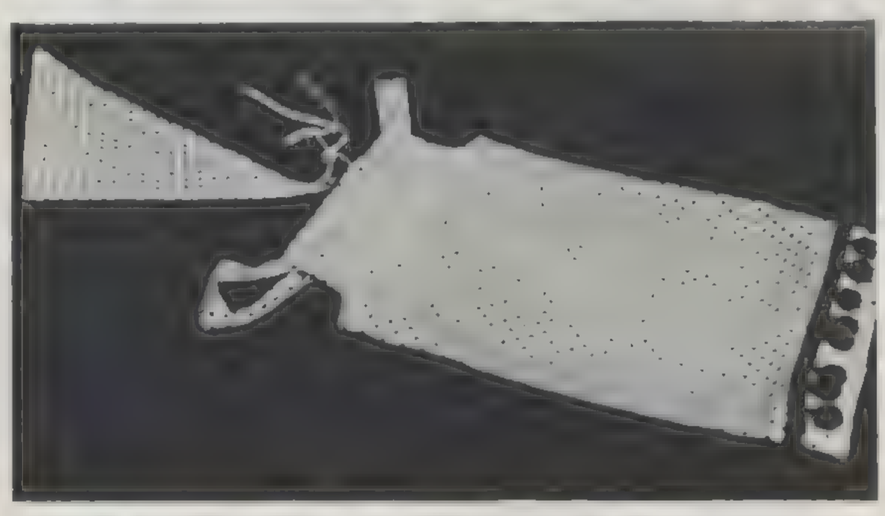


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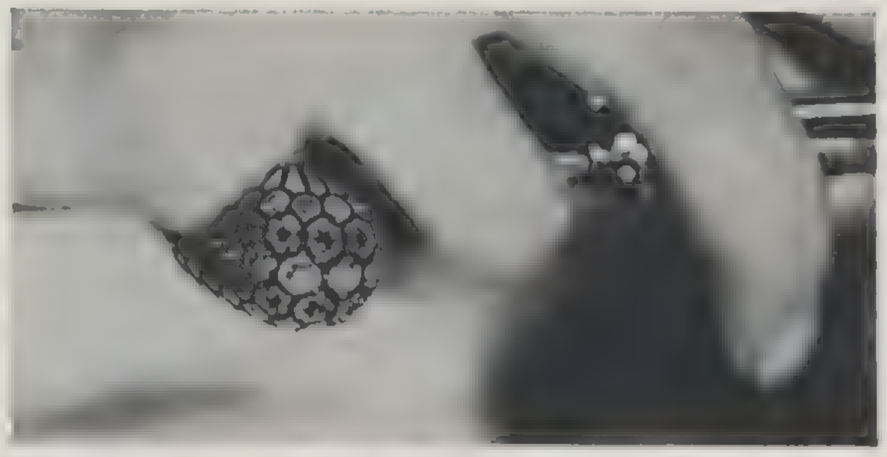
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SHOP HOUND ADDRESS BOOK

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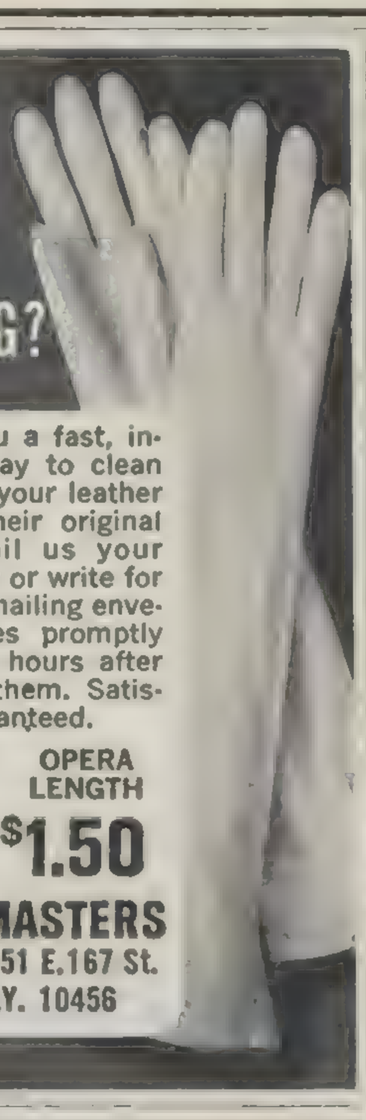
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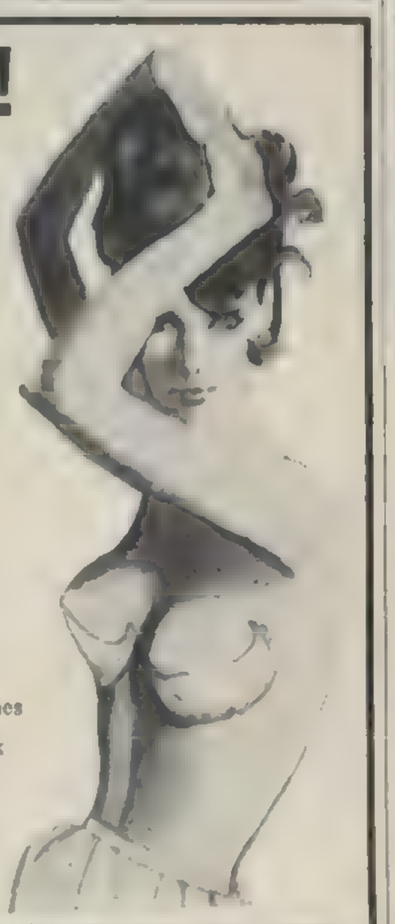
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Paco Rabanne

(Continued from page 204)

same road twice, always finding new turns, new aspects, new streets. He does feel he belongs to a movement together with the whole school of young French designers such as Emmanuelle Khanh, Nguyen Khanh, and Michèle Rosier who are all trying in all fields to open up the eyes of the sleepy people who are too comfortable in the cotton-wool of their traditions—wake them up—make them move—make them throw out their copies of antique furniture—make them accept the present age, the present civilization, the present art; all working in modern materials—plastic, steel, neon—to have fashion go along with the movement of modern art. His boutique at 33 rue Bergère is all painted black because black is the absence of colour, with black wall-to-wall carpeting, and steel scaffolding outlining the walls and the ceiling to give structure and shape to the old-fashioned irregular boutique—the décor all conceived and realized by himself and his brother.

Spotlights here and there in the ceiling scaffolding. The chairs are real sports-car seats in black plastic, heavenly comfortable, mounted on thick steel poles. Tabourets made of motorbike saddles also mounted on poles. The tables will be sheets of neon-pink and neon-green thick fluorescent plastic mounted on steel rods—but they are not ready yet.

Paco adores the idea of the sports-car and motorbike seats—he says they are so beautiful because they are designed for sitting and nothing else—he is very fond of anything purely functional.

He owns a village, a whole village of about twelve houses, bought in ruins and old as age—built by Charlemagne he says—and surrounded by almost 2,000 acres of land in the mountains between Perpignan and Carcassonne about 80 kilometres north of the Spanish border—it is called Les Hautes Corbières.

Paco has found some local workmen, carpenters, et cetera, who are rebuilding the houses according to his plans to look as they have always looked through the centuries—stone walls roughcast in orange made from the red soil of the country and roofs tiled in old tiles. He has already spent some of his holidays there—more or less camping, but the works are well under way now.

The village is in a very deserted region of France—full of wild mountains and wild boars, and no big roads go through. Paco considers it as his private world—he will bring his friends down there, he will have an atelier where he can work. It has the climate he loves—the cypress trees, the rosemary, the sage, and no tourists.

He plans to start to design furniture once he gets installed; the interiors will be modern and functional but still not out of pace with the atmosphere of the village. He has already bought some pieces of old peasant furniture—an enormous wooden table for the dining room, polished by farmers through the centuries, around which he will put modern chairs—and a beautiful Renaissance cupboard which will be the only antique in his all-modern living room.

He discovered this village while driving around in the mountains and getting completely lost—fell upon it and fell in love.

An Old Flame: Bermuda

By
GEORGE BRADSHAW

She was my first island. I came from the naughty airs of Pittsburgh, I was nine years old, and my unprepared eyes could not quite believe what they were seeing. Paradise? Well, no. In paradise, I knew even then, handsome people did not play tennis in white clothes and sit on terraces beside green seas drinking Martini cocktails. And there are not sailboats for hire in paradise, would you say?

When I was twenty and had made my first money, I returned to Bermuda, rented a house, and stayed three years. I thought myself almost a native, and when I left, it was with the certain knowledge that I would soon be back. That was many years ago, and for no particular reason I never did return—until last spring.

* * *

Has it changed much? Well, as someone said in Crete in 1967 B.C., you should have seen this place twenty years ago.

* * *

But *has* it changed? Not really. The sea is the same, the soft air and the white-roofed houses remain the same: Everyone warned me about the cars, but they were inevitable, and are actually a convenience. (In the old days everybody walked, and there were no sidewalks. Now nobody walks, and sidewalks are being built everywhere.)

Of course there is a certain tarting up of some of the hotels. But that is airplane trouble, something that is happening all over the world. Wherever jet airplanes touch down, they seem to lay a Miami finger on the land. There is a lot of unnecessary glass and air conditioning now and, God help us, comedians direct from Las Vegas. Even the dear old Princess Hotel has cheeks that are suspiciously rosy, and a tiara that looks something less than Cartier.

The great thing that has happened is the proliferation of the guesthouses, the cottage colonies. There used to be only a handful, now there are something like seventy. These are for the most part small, informal, comfortable, and they let you amuse yourself. But they are bloody difficult to get into.

* * *

One thing hasn't changed: The hand-painted pictures of Bermuda. There they are as they always were—blue sea, green palms, white houses. Cézanne might as well never have lived, not to say Braque or Matisse. It's Wallace Nutting all the way. What people really want, now and forever, is a picture that looks like something, not all those daubs.

* * *

I was lucky. I stayed exactly where I wanted to stay: Pomander Gate. It is the oldest guesthouse on the island, begun in 1913. Frances Hodgson Burnett, with her maid and her carriage, stayed there, and so did Booth Tarkington. I had the cottage where Charles MacArthur and Helen Hayes—that golden pair—spent their honeymoon. In its long life it has had only two owners, so you feel a pretty sense of continuity. Dinner, for instance, is, as it has always been, at seven-thirty, and don't for a moment think you are going to linger over an extra whiskey. Erdle, the major-domo, will come and get you. He has been coping with dawdling guests for thirty years, and he has no intention of serving dried-out food now.

Pomander Gate stands, as it has al- (Continued on page 233)

SHOP HOUND ADDRESS BOOK



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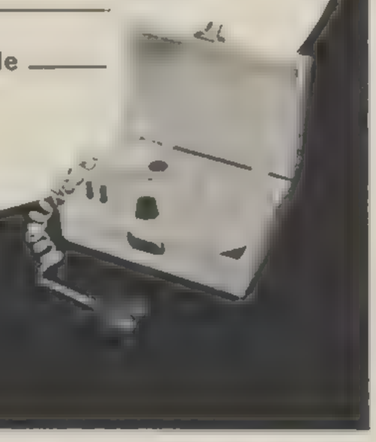
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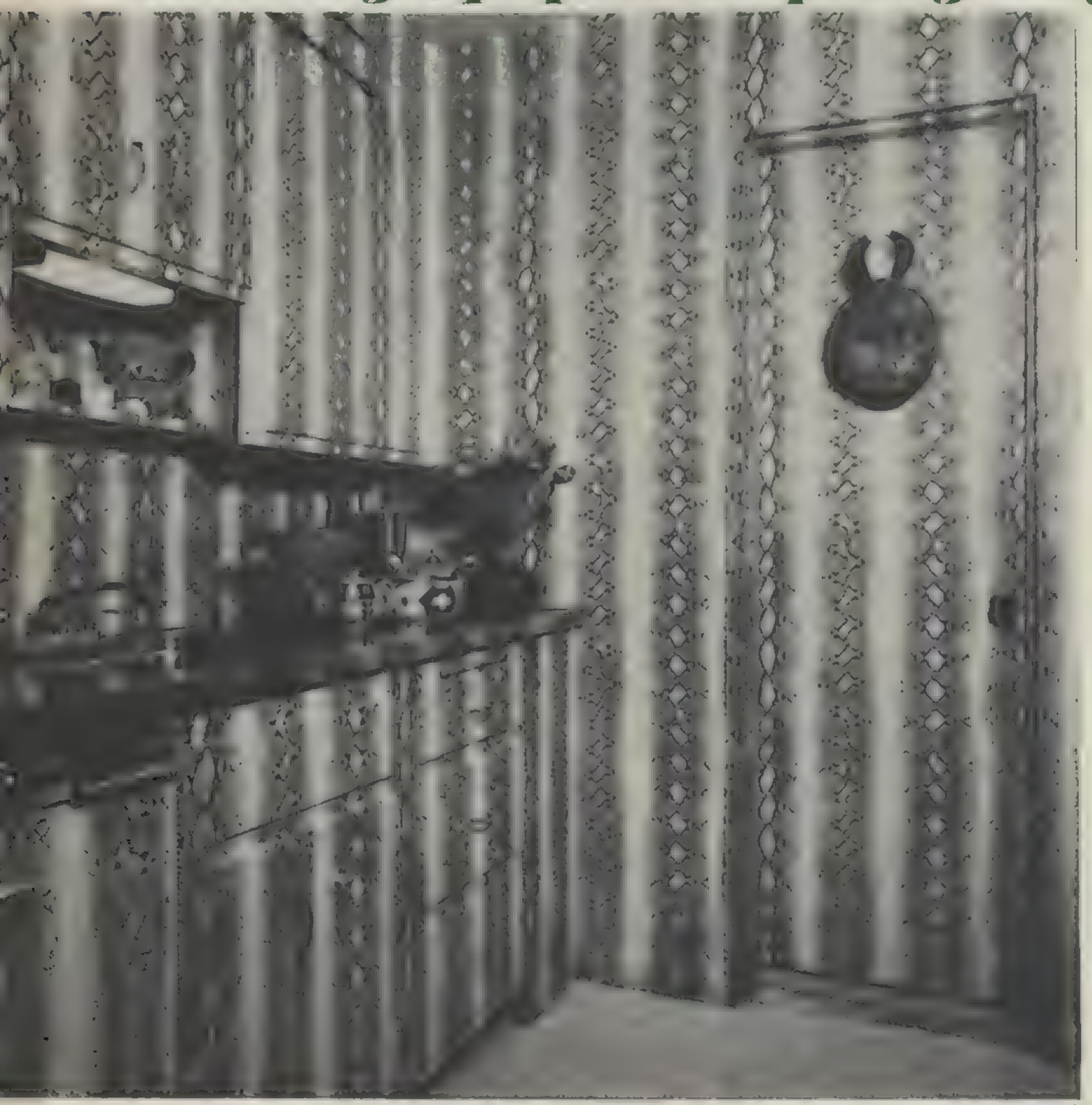
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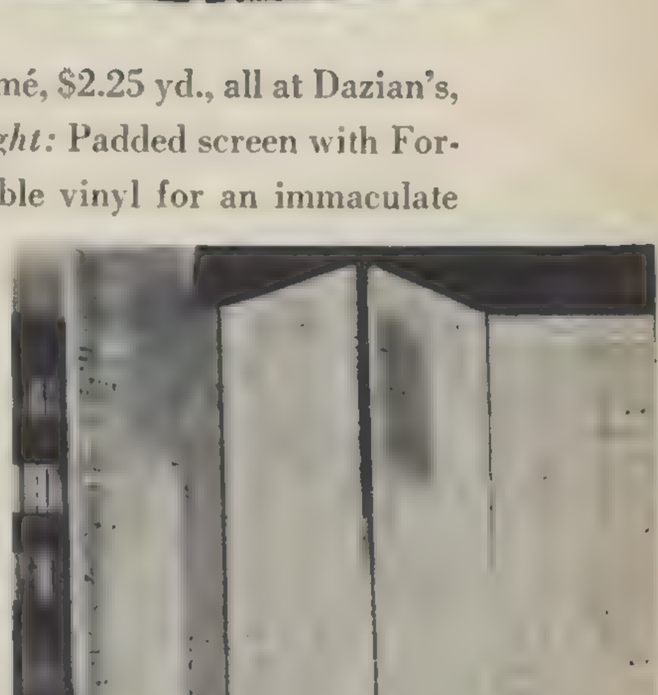


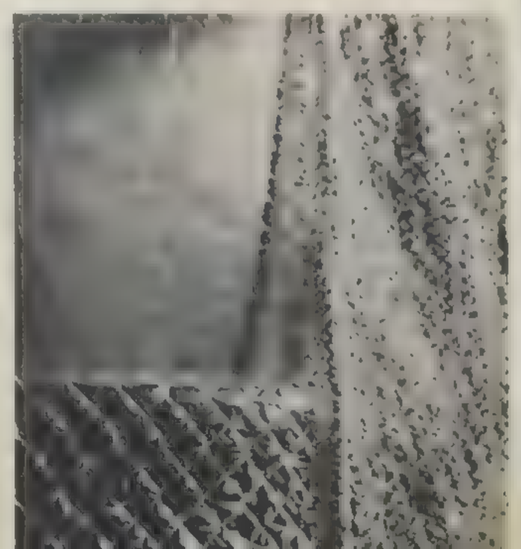
DAVID MASSEY

Surprise and shine

Left: English "Snakeskin" wallpaper wraps up a hard-working kitchen, so smart it doubles as party bar. Texture and pattern hide smoke and spatter till a damp cloth whisks it clean. $4.50 roll, 22″ wide. Louis Bowen, 979 Third Ave., N. Y. 10022. "Travertine" floor of Amtico's creamy vinyl tile. At all flooring shops. Harry Schule-John McCarville Designs. *Right:* Immaculate patent vinyl is the greatest for walls, tables, upholstery . . . for real excitement use Pin Stripe, Checkerboard, and Mini-Dot in one room. In black, or clear strong colours, on white. 54″ wide, approx. $8 yd. Adams Vinyl, 225 E. 57th St., N.Y. 10022. *Right:* Black-and-white cotton slipcover that washes without one erratic zig going zag. Boussac's Optical print, 51″ wide, $6.60 yd. Boussac de France. 979 Third Ave., N. Y. 10022. *Lower left:* Silver vinyl kid, super covering for *anything*, $2.25 yd. Try quilted silver Mylar on party tables, $1.40 yd., with woven silver foil sheer curtaining, Glamé, $2.25 yd., all at Dazian's, 10 E. 29th St., N. Y. 10016. *Right:* Padded screen with Fortuny fabric under clear washable vinyl for an immaculate new look. $500 to order with any fabric, Harry Schule-John McCarville Designs, 33 E. 74th St., N. Y. 10021.



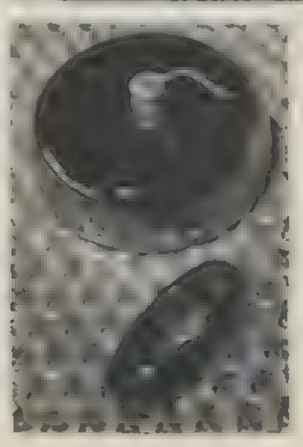




"Drip dry," said the Duchess, "We're in Wonderland." The yummiest, most fragile-seeming linens constantly take to the tub, hang up to dry, do without even a nod to an iron. *Far left:* Imported hand-loomed border in pinks and green is one of many ribbon or embroidery delights added, to order, to Leron's Dacron/cotton sheets. Single, $29.75, double, $39.75, case, $18.95. Other ideas? Florgalle French sheer batiste blanket cover and case with lace insertion treillage, or Italian printed Helanca covers, like fine crêpe de chine. From Leron, 745 Fifth Ave., N. Y. 10022. *Near left:* Pavots, a reversible sheer white French Florgalle table cloth with woven poppy pattern. 67″ round, $39.50; 90″ round, $59.50; from the flawless Ottavia collection. Lord & Taylor, 424 Fifth Ave., N. Y. 10018. *Left:* "Invisible" bathroom clothesline of polished chrome. 10′ nylon line pulls out, locks into the bracket on the opposite wall, retracts when not in use. Can be a great packing aid, too. $7.95, House of Wares, 884 Madison Ave., N. Y. 10021.







An Old Flame: Bermuda

(Continued from page 231)

ways stood, in its eight acres of gardens. As far as you can see there are flowers, but beyond the hedges of palms, where you can not see, there are vegetables. If you sit by the pool in the late afternoon, you can watch the gardener bringing up what you will —at seven-thirty—be eating. Fresh green beans, young cauliflower, potatoes, onions, strawberries, corn. In this frozen world, is there a more pleasant anticipatory sight? You eat too much, I may as well warn you. (I had papayas every morning for breakfast. Elaine, dear girl, used to knock them off a tree each evening before, then give them to me cooled, with a lemon she had just picked.)

Pomander Gate is small—it holds no more than thirty-five—and, if you would like to go there, I advise you to start making plans right now.

* * *

You see foreigners, surprisingly: French, Italian, Dutch. Deserting Venice and St. Tropez, they have come in voluble numbers, scowling over the incomprehensible menus, sampling tentatively the strange foreign foods, and talking. It's good. Oh, how a table full of Italians who can't speak a word of English can brighten up a dining room full of silent honeymooners.

* * *

There is some new fauna on the island. About ten years ago, to combat a fungus that was destroying the cedar trees, a kind of beetle was imported. But the beetles found other things to do than eat the fungus. So chameleons were introduced to combat the beetles. You've guessed it: The chameleons made friends with the beetles. A peaceable kingdom, Bermuda.

There used to be a lot of writers in Bermuda, but they are gone. Those special conditions which attract writers—holy quiet and a cheap way to live—have disappeared. Packaged tours and chapter three do not get along; writers are fled to St. Kitts and Majorca and Corfu.

* * *

My admittedly small contribution to modern art was made in Bermuda. Georgia O'Keeffe stayed at the house a couple of winters and, like the rest of us, did no work.

Until one morning. Then she woke to find that a banana tree was in blossom outside her window. I can see the excitement in her eyes yet.

Secretly—I suppose not to embarrass the rest of us with her industry—she made a drawing, oh, several charcoal drawings of the blossom. When she had finished, she confessed and asked me to blow the fixative on them. I did.

Now when I walk through The Museum of Modern Art and see O'Keeffe's banana blossom hanging there, I salute it. I, and I alone, am responsible for the fixative. Not a bad job, I think, if you examine it closely.

* * *

At the aquarium there is a mynah bird that has the clearest accent on the island.

* * *

I spent a couple of days messing about in small boats. Why does anyone ever do anything else?

* * *

I find the young people who live in Bermuda now less insular than the ones I knew. Jillian, the daughter of an old friend of mine, was reading the Tom Wolfe book on the beach one day. "I adore him," she said. "He writes like a chandelier."

* * *

Manufacturing was not the thing in my day in Bermuda. A fair old gentleman whittled souvenirs out of cedar wood, yes, but that was hardly an industry. But now. . . .

Some years ago, Polly Hornburg, (Continued on page 234)



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An Old Flame: Bermuda

(Continued from page 233)

thinking to make herself an honest pound, decided to run up a few dresses and sell them to her friends. (She happened to own a sewing machine.) She was fascinated by the wild patterns of West African cotton materials, and, learning that such stuff is manufactured in Manchester, England, she wrote off. Manchester replied agreeably, noting however that the goods were sold only by the bale.

What's a bale? Polly was hazy on the point, but remembering Ol' Man River—"tote that barge, lift that bale . . ."—she reasoned that anything you could lift would not be too unwieldy, so she replied, saying, send it.

Well, my ignorant friends, a bale of West African printed cotton from Manchester, England, is twenty-four thousand yards.

"It filled up the dining room, rather," she says.

So willy-nilly, she was in business. And if she were ever to give another dinner party, it had to be a successful business.

It was. Now, with her husband as manager, she is the fashion house "Calypso." The one sewing machine has expanded with a factory in Bermuda. There is another factory in Hawaii. She designs her own fabrics, which are printed from Japan to New Jersey. She has a shop in Hamilton, another in Montego Bay, and a showroom on Seventh Avenue.

She seems as surprised as anybody. For whomever she may have impressed along the way, she has never managed to impress herself. The last time I saw her she was sitting on the grass in her bare feet, wearing a pair of white pants with a rip in them and an old Brooks pullover which was gone in one elbow, her sun-streaked blond hair was falling over one eye, she was laughing. She looked—this tycoon—wonderful.

* * *

The usually untroubled skies of Bermuda were disturbed one morning by a covey of acrobatic jets which had come to the island for some celebration or other. Well, they performed their tricks for several hours, sometimes right in our faces and sometimes five miles up. What they did was pretty, expert, and obviously quite dangerous. And loud. My word.

I am pleased to say that both the police and the air base were flooded with telephone calls demanding that those noisy things be got out of the sky. Why? Because household pets were being scared to death. That's the Bermuda I know and love.

* * *

Here's an odd thing. I met a number of people—young and old—who had never been to Bermuda before. They knew the Caribbean, they were old hands in Tobago and Eleuthera and St. John but Bermuda—it's too easy—they had never seen. All of them, to a man, or more particularly a woman, were astounded. "It's so pretty," they kept saying, "it's the prettiest of all the islands."

Quite true.

* * *

There was always a thin vine of Real Life entwined among the narcotic oleanders, and it persists. Legal, financial, even criminal. Recently a man was convicted of having illegal carnal knowledge of his ten-year-old illegitimate daughter. (You have to read that twice.) Of course you can't go to Bermuda expecting to read such juicy items every day, the run of the mill crime news is more often like this cutting from the *Royal Gazette:* Headlined BATHING SUIT IS RUINED, it reports, "An incident of malicious damage with a difference was reported by the police yesterday. A Mrs. Connally of Radnor Road, Hamilton Parish, left a bathing costume hanging on a clothes line between Sunday and yesterday. She reported someone cut a three-inch-square hole in the seat of the costume."

Will I go back to Bermuda?

Ask me.

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A Directory of Fine Hotels and Resorts
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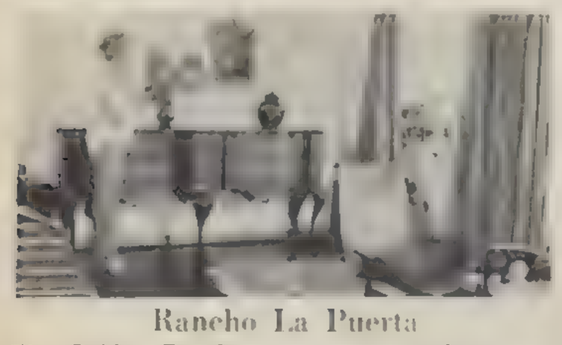
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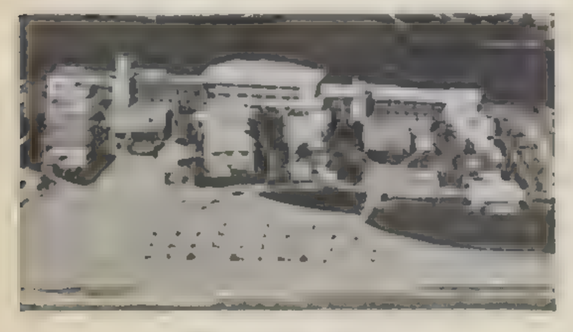
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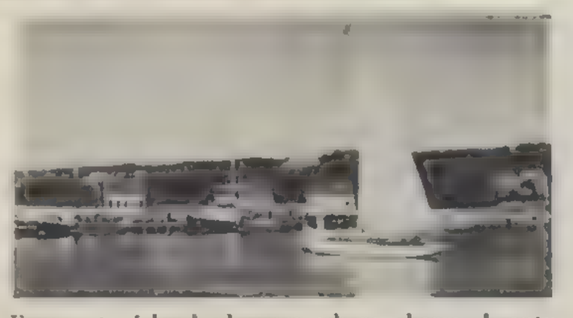


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Mr.
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Address_____

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Daughter_____ Son_____ Age now_____

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3-1-67

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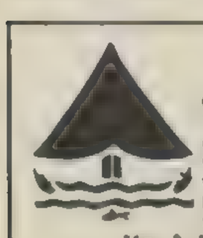
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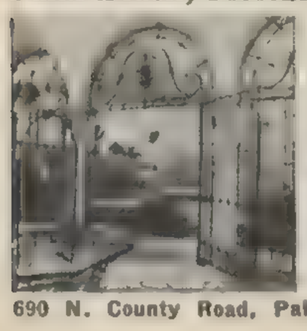
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Françoise Hardy

(Continued from page 167)

less, sang without a single gesture—did, that is, just the opposite of what the others did—and she triumphed.

I'll tell you: there's one thing about Françoise that troubles me—the extravagant way she's been dressing for the last two years. It seems to me that the sensible young girl who was brought up by the Sisters of the Trinity is possessed by some exhibitionistic neurosis. As if she were furiously making up for too many years of wearing drab uniforms. Philosophically and psychologically, Mlle. Hardy poses a tough problem. Here is a twenty-three-year-old young woman, who, one would swear to see her, was the most "in" girl of the Western world. Then she sings, and around her rise the charming shades of Messieurs Shelley and De Musset, for sometimes one would swear she was softly singing their poems. Mlle. Hardy is actually a dual person; on one side, she is the incarnation of a whole generation of young women who seem to wish to appear aggressive to the point of shamelessness; on the other hand, when she expresses herself, she does so with a modesty and reserve that is quite out of fashion but tremulous with all the ancient timidity of her sex.

No doubt this contradiction reflects the female condition in 1967—hence the success of Mlle. Hardy; on the one hand, an urgent, daring demand for freedom that explodes in sartorial aggressiveness; on the other hand, the eternal feminine that rises from the heart and throat to become a song of pure modesty. Amazon in a mini-skirt, Cinderella of the immaculate heart, Mlle. Hardy moves back and forth between her two personalities. She is not alone. Her sisters are legion and, like her, do not know whether it is the string of bow or guitar that they should pluck to conquer the strange friend and enemy—he, too, is eternal—that is man. Provoke or seduce, that is the question. . . .

TRANSLATED BY
ADRIENNE FOULKE


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